

MUSICAL COURIER

Weekly Review OF THE World's Music

Thirty-eighth Year

Price 15 Cents

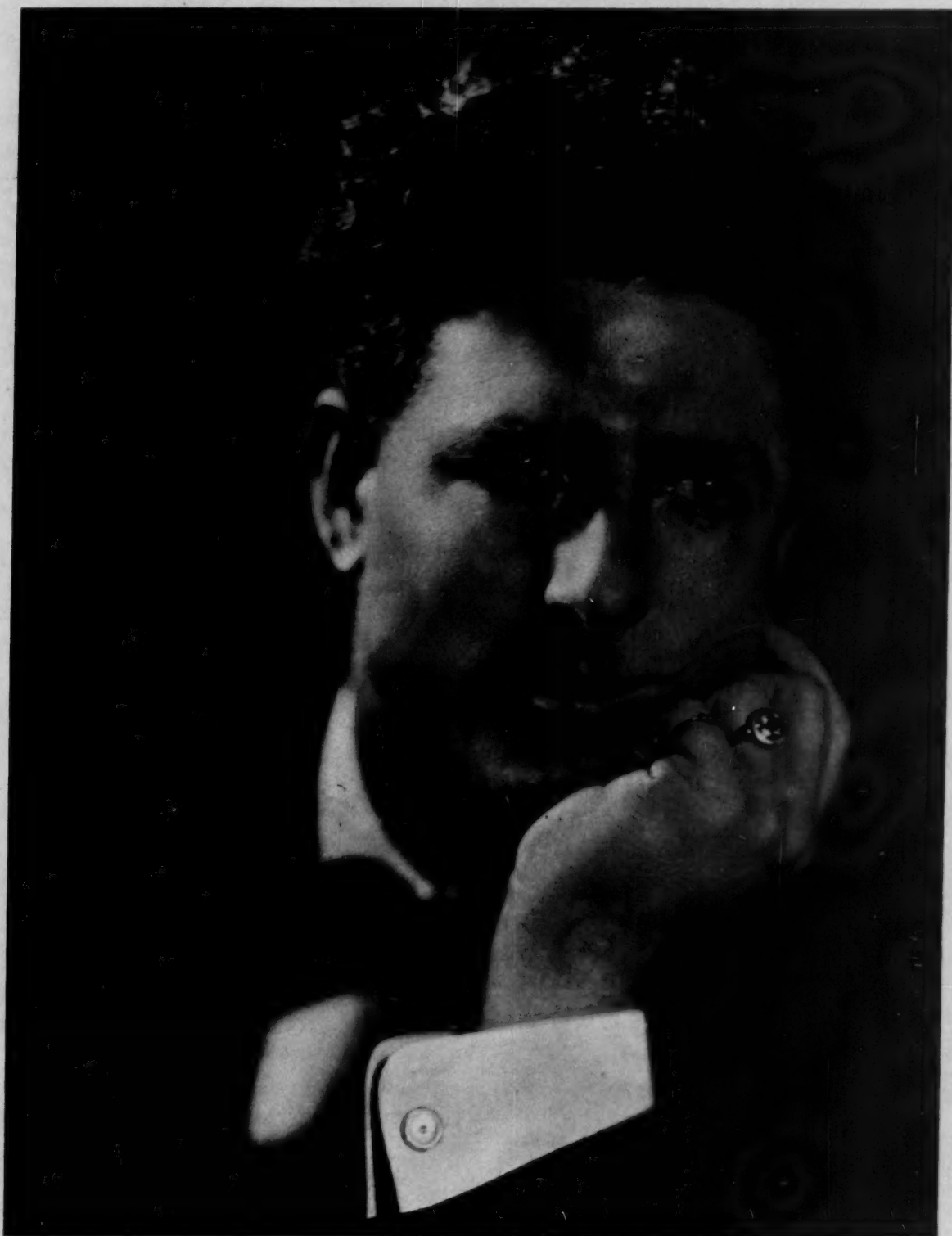
Subscription \$5.00

Foreign \$6.25 Annually

VOL. LXXIV—NO. 17

NEW YORK, THURSDAY, APRIL 26, 1917

WHOLE NO. 1935



© Underwood & Underwood Studios, N. Y.

GIOVANNI MARTINELLI
TENOR OF THE METROPOLITAN OPERA

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY.

Church, Concert and School Positions Secured.
MRS. BABCOCK,
CARNegie HALL, New York.
Telephone 2634 Circle.

M. F. BURT SCHOOL

Sight-Singing, Ear-Training, Musical Stenography. Normal courses in Public and Private School Music. Special coaching for church trials.
New York School, 809 Carnegie Hall.
Address Brooklyn School, 48 Lefferts Place.

H. RAWLINS BAKER,

PIANIST AND TEACHER
Pupils prepared for Teaching and Public Performance.
55 East 77th Street, New York.
Tel. 3829 Lenox.

UMBERTO MARTUCCI,
PIANIST AND COACH; ACCOMPANIST OF
MME. MATZENAUER

For Terms, address
2461 Amsterdam Ave., N. Y. Phone 4664 Audubon

ALBERTA PARSON PRICE,

PIANIST—Pupil of Gahrilowitch. Soloist, Accompanist, Ensemble.
401 Lefferts Ave., Richmond Hill, L. I.
PARSON PRICE STUDIO.

MME. OHRSTROM-RENARD,

TEACHER OF VOICE IN ALL ITS BRANCHES.
Only Teacher of Anna Case.
Res. Studio: 216 West 70th St., New York City
Phone, Columbus 3082.

JOHANNA BROCKS-OETTEKING,
SOPRANO.

Concerts, Oratorios, Recitals and Musicales.
Studio: 607 West 137th Street, New York
Phone, Audubon 1800.

PAUL SAVAGE,

VOICE CULTURE,
803 Carnegie Hall,
New York

GUSTAV L. BECKER,

PIANIST AND TEACHER
Author of "Graded Course," "Exercises for Accuracy" and other instructive material.
161 West 71st St., New York City.

MME. NIESSEN-STONE,

MEZZO-CONTRALTO.
Management: Annie Friedberg, 1495 Broadway, N.Y.
Vocal Studio: 121 W. 72nd St., N. Y. Tel. 1833 Col.

MAX KNITEL-TREUMANN,

BARITONE.
Voice Culture—Art of Singing.
Studio, Carnegie Hall.
Mail Address: Fifth Ave., New Rochelle, N. Y.

CARL M. ROEDER,

PIANIST—INSTRUCTION
607 Carnegie Hall, and 423 East 140th St.

E. PRESSON MILLER

TEACHER OF SINGING.
826 Carnegie Hall. Tel. 1350 Circle.

MARY HISSEM DE MOSS,

SOPRANO—TEACHER OF SINGING.
Address personally, 106 W. 90th St.
Phone, 3552 River.

FLORENCE E. GALE,

SOLO PIANIST.
Recitals and Concerts.
Instruction, Leschetizky Method.
The Spencer Arms, 140 W. Sixty-ninth St.
Telephone, Columbus 3996.

ZIEGLER INSTITUTE OF NORMAL SINGING

MME. ANNA E. ZIEGLER, Director.
Summer Courses, New York and Brookfield
Center, Conn.
Tel. 1574 Bryant.

Mr. and Mrs. JOHN DENNIS MEHAN,

VOCAL INSTRUCTION.
Suite 70 Carnegie Hall. Phone 1472 Circle.
Residence and Home for Students, Cliffcrest.
For particulars apply, CARNegie HALL STUDIO.

HENRIETTA SPEKE-SEELEY,

SOPRANO—TEACHER OF SINGING.
1445 Broadway—Metropolitan Opera House.
Residence, 2184 Bathgate Ave. Phone, 3967 Tremont

Mrs. HENRY SMOCK

Positive Breath Control, Perfect Placing.
BOICE VOCAL STUDIOS
65 Central Park West, cor. 66th St.
Telephone, 7140 Columbus

ROSS DAVID,

VOCAL STUDIOS.
The Rutland, 256 West 57th St., New York.

LAURA E. MORRILL,

TEACHER OF SINGING.
Hotel Majestic, 72d St., at Central Park West.
Phone, 2118 Columbus. New York.

EDMUND J.

MYER,
VOCAL INSTRUCTION AND COACHING.
Teacher of Theo Karle.
702-4 Carnegie Hall. Tel. Circle 1350
Summer Term in Seattle.

F. REED CAPOUILLIEZ,

BASSO CANTANTE
Soloist Central Baptist Church, New York.
Residence, 618 W. 187th St.; Tel. St. Nicholas 3140
Day Tel. Bowling Green 8284.

HERBERT DITTLER

VIOLINIST—INSTRUCTION.
435 West 119th Street, New York City,
Telephone, Morningside 8200

GWILYM MILES,

BARITONE INSTRUCTION
Studio, 221 Broadway
(Elevator entrance, 80th Street) Tel. 4075
Schuyler

FRANCIS ROGERS,

CONCERT BARITONE AND TEACHER OF SINGING
115 East 53d Street, New York

JACQUES L. GOTTLIEB,

CONDUCTOR NEIGHBORHOOD SYMPHONY ORCHESTRA.
DIRECTOR, EAST SIDE HOUSE SETTLEMENT MUSIC SCHOOL.
TEACHER OF VIOLIN ENSEMBLE, THEORY MUSIC.
Orchestral Training School, 815 Carnegie Hall,
New York.

ELIZABETH K. PATTERSON,

SCHOOL OF SINGING.
Studio: 257 West 104th Street.
Phone, 8101 Riverside.

JANET BULLOCK WILLIAMS,

TEACHER OF SINGING.
122 Carnegie Hall.

MR. FRANCIS STUART,

TEACHER OF SINGING
Pupil of Lamperti the Elder.
(Ten years in California).
"Being in full possession of my method of singing, he has the ability to form great artists."
—Francesco Lamperti.
Carnegie Hall, Studios 1103-4, New York City

SIGNOR FILOTEO GRECO,

THE ART OF SINGING.
Studio: 62 East Thirty-fourth Street, New York.
Telephone: 4879 Murray Hill.

MORITZ E. SCHWARZ,

Ass't Organist, Trinity Church, New York.
RECITALS AND INSTRUCTION.
Address, Trinity Church, New York.

WILBUR A. LUYSER,

Specialist in Sight Singing (Solfege).
(Musical Director of Bapt. Temple Choir)
Scientifically taught—Successfully put into practical use.
Large Public—Small Private Classes now forming.
Individual work at any time.
220 Madison Ave. Res. Phone, 5469 J Bedford

Miss EMMA THURSBY,

SOPRANO.
Will receive a limited number of pupils.
Residence, 34 Gramercy Park.
Phone, 3187 Gramercy. New York City.

ALICE GARRIGUE MOTT,

ART OF SINGING.
172 West 79th St., New York.

ESPERANZA GARRIGUE,

ART OF SINGING.
Hotel Richmond, 70 West 46th Street, New York

HERBERT WILBER GREENE,

SCHOOL OF SINGING.
Director of the Brookfield Summer School of Singing
701 Carnegie Hall, N. Y. City.

SIGNOR A. BUZZI-PECCIA,

VOCAL SPECIALIST.
Teacher of Alma Gluck and Sophie Braslau.
Studio: 33 West 67th St., New York.

FREDERICK WHEELER,

611 West 111th Street, New York City
Phone, 4740 Morningside.

HARRY PATTERSON HOPKINS,

CONCERT PIANIST.
Studio: 296 Manhattan Avenue
New York City

HENRY T. FLECK,

DEPARTMENT OF MUSIC
Hunter College, New York City
Telephone, Plaza 2443

LIONEL LEVINSON-SINCLAIR

—ANGLO-RUSSIAN PIANIST—
Advanced pupils and teachers.
Specialization in tone production.
Principles of Leschetizky, Busoni and Matthay.
Studio: 468 Central Park West.

CLARENCE ADLER

PIANIST—INSTRUCTION
154 West 72d Street, New York
Phone: 1311 Columbus

CLAUDE WARFORD,

TENOR.
Metropolitan Opera House,
1425 Broadway, New York.

FREDERICK E. BRISTOL,

TEACHER OF SINGING
No. 143 West 42nd St., New York.

MR. CHARLES LEE TRACY,

PIANOFORTE INSTRUCTION.
Certificated Leschetizky Exponent. Carnegie Hall
Studios 832-3, New York City. University of
Vermont, Burlington, during Summer.

JOSEPH PIZZARELLO,

VOCAL INSTRUCTION
Voice Developed—Style, Opera.
851-852 Carnegie Hall, New York.

WALTER L. BOGERT, BARITONE.

Teacher of Singing. Lectures and recitals.
Tuesday and Friday, 161 West 71st St.
130 Claremont Ave., New York. Tel. 291 Morn'side

F. W. RIESBERG,

INSTRUCTION—PIANO, ORGAN, HARMONY
With the "Musical Courier"; Sec'y Manuscript
Society; Organist Central Baptist Church, New
York. 439 Fifth Avenue; Tel. 4292 Murray Hill.
Residence, Park Hill, Yonkers, N. Y.

CARL FIQUÉ,

PIANO
KATHERINE NOAK-FIQUÉ,
DRAMATIC SOPRANO
FIQUE MUSICAL INSTITUTE
128 De Kalb Avenue, Brooklyn.

PIANO INSTRUCTION—

RAFAEL JOSEFFY METHOD.
JACQUES S. DANIELSON,
ASSISTANT TO
THE LATE RAFAEL JOSEFFY.
STUDIOS:
Carnegie Hall, Steinway Hall, New York.
Mail address, Carnegie Hall, New York.

ELFRIEDA FUCHS,

TEACHER OF SINGING
251 West Eighty-first Street, New York
Telephone, Schuyler 3960.

ALICE M. SHAW,

ACCOMPANIST
RUBINSTEIN CLUB MAINE FESTIVAL
1916-1917 1916
106 West 84th St., N. Y. Phone 2809 Schuyler

CUYLER BLACK,

TENOR.
Recital—Concert—Oratorio—Opera.
Personal Representative: HOWARD E. POTTER,
Metropolitan Opera House Bldg., 1425 Broadway,
New York.

JESSIE FENNER HILL,

(Jessie G. Fenner)
TEACHER OF SINGING.
Metropolitan Opera House, 1425 Broadway, N. Y.
Phone, Bryant 1274.

ELENA DE OLLOQUI,

PIANIST—INSTRUCTION
111 E. 62nd St., New York. Tel. 2235 Plaza

LOUIS CORNELL,

PIANIST.
Studio: Carnegie Hall, New York.
Management: Loudon Charlton.

ADELE LEWING,

PIANIST, COMPOSER AND COACH.
Advanced pupils and teachers.
Authorized Teacher of the Leschetizky Method
Residence Studio: 785 Lexington Ave. (61st St.)
Telephone, 2685 Plaza.
Downtown Studio: Steinway Hall
Monday and Thursday Mornings.

HATTIE CLAPPER MORRIS,

TEACHER OF SINGING IN ALL BRANCHES
1730 Broadway, cor. 55th St.
Telephone, 789 Circle.

EDWARD E. TREUMANN,

CONCERT PIANIST—INSTRUCTION.
Testimonials from Emil Sauer and Josef Hofmann.
Studio: St. Nicholas Bldg., 1042 St. Nicholas
Ave., New York. Telephone, Audubon 5896.
(Residence phone, Audubon 8613.)

MME. EMMA A. DAMBMANN,

(Mrs. Hermann G. Friedmann)
CONTRALTO, Teacher, the Art of Bel Canto Singing
Pres., The Southland Singers.
Philip James, Conductor; Bernice Maudsley,
Accompanist; Mrs. H. J. Mitchell, Sec'y.
340 W. 57th St., N. Y. C. Tel. 1628 Columbus

THE NEW YORK INSTITUTE FOR

VIOLIN PLAYING, PIANO AND VOICE CULTURE,
230 E. 62nd St.
Complete musical education given to students
from the beginning to the highest perfection.
F. & H. CARRI, Directors.

T. TERTIUS NOBLE,

ORGANIST AND MASTER OF THE CHOIR
St. Thomas' Church, Fifth Ave. and 53rd St.
Lessons in Organ, Theory and Composition.

VON DOENHOFF,

VOICE—HELEN. PIANO—ALBERT.
76 East 86th St.
Phone: 1332 Lenox.

DANIEL VISANSKA, VIOLINIST.

Nine years of successful teaching and concertizing in Berlin. Will accept engagements and a limited number of pupils.
Address: 127 West 126th St., New York.
Phone, Morningside 2346.
[In Philadelphia Mondays. Address, 1821 Diamond St.]

BRUNO HUHN,

STYLE REPERTOIRE AND DICTION TO VOCALISTS.
41 West 45th Street, New York

THE REYL-KRAHE VOCAL STUDIOS

School of Bel Canto Study of Repertoire
New Studio: 68 West Eighty-second Street, Tel.
Schuyler 10013. Branch Studio: Manhattan Court,
College Point, New York; Tel., Flushing 1303-J.
ADELE KRAHE | **EMILE REYL**
Coloratura Soprano | Operatic Tenor and Under Singer

ELLIS HAMMANN
PIANIST
1716 Chestnut Street Philadelphia

FAY FOSTER

COMPOSER, VOICE INSTRUCTOR AND COACH.
Assistant Teacher to Alexander Heineemann.
229 West 10th St., N. Y. Phone, Academy 1374.

THOMAS ASKIN MUSICAL ADAPTATIONS

AN ART FORM EMPLOYING SONG, RECITATION AND GESTURE
214 Blanchard Hall Los Angeles, Calif.

HARRY MUNRO Baritone

Available for Oratorio and Song Recital. Teacher
of Voice and Singing from the Mental Standpoint.
Author of "Voice: Its Origin and Divine Nature."
CARNegie HALL NEW YORK

ARVID SAMUELSON

PIANIST
1621-29 1/2 St. Rock Island, Ill.

Louise St. John WESTERVELT

SOPRANO
TEACHER OF VOICE.
Columbia School of Music,
509 S. Wabash Ave., Chicago.

Mrs. HALL McALLISTER

TEACHER OF SINGING
Musical Management
271 Marlborough Street Boston

MORTIMER WILSON

Composer-Conductor
227 Riverside Drive NEW YORK Phone Riverside 1150

"Not all may become Artists, but everyone can
be taught to sing artistically."

HAGGERTY-SNELL Teacher of Vocal Music

136 West 97th Street New York City

MARGARET TAYLOR

Soprano
Management, Briggs Bureau, Chicago
509 W. 121st St.,
New York City

WASSILI LEPS

CONDUCTOR.
Symphony, Opera, Oratorio.
THE POWELTON, PHILADELPHIA, PA.

Carolyn WILLARD

PIANIST
FINE ARTS BUILDING CHICAGO

BIRDICE BLYE

Concert Pianist
6424 Blackstone Avenue, Chicago
STEINWAY PIANO USED

LaForge Murphy

DRAMATIC SOPRANO
Oratorio-Concert-Recital-Pupils accepted.
5000 Dorchester Av., Chicago. Phone, Kenwood 4042

I. KAY MYERS

BASS-BARITONE, Oratorio, Concert, Recital
239 Fifth Avenue Pittsburgh, Pa.

EMILY CHURCH BENHAM

CONCERT PIANIST
Management: Ella May Smith,
60 Jefferson Ave., Columbus, Ohio.

HARRISON M. WILD

Concert Organist
Studio 1203, Kimball Building, Chicago

PIANO, ORGAN

Conductor-Apollo Musical Club, Mendelssohn Club

Virgil Conservatory

UNEQUALLED ADVANTAGES

Literature Upon Request

MRS. A. M. VIRGIL 11 West 68th St. NEW YORK

For Information Address

214

MARIE LOUISE TODD

PIANIST
TEACHER OF PIANO
Studio: Carnegie Hall New York

Emile Onet

Vocal Teacher Among Mr. Onet's pupils are:
Albini, Oussell, Oscar Seagle, Florence
Peters, the late Mildred Foster, Marcia van Dusen.
Studio: 9 E. 59th St., New York City Phone, Plaza 5057

EDWIN EVANS

BARITONE
Fuller Building, 10 South 18th St. Philadelphia, Pa.

DUNNING SYSTEM

OF IMPROVED MUSIC
STUDY FOR BEGINNERS.
Send for information
and booklets of indorsements. Mrs. Carrie Louise
Dunning, 8 West 40th St., New York City.

ETHELYNDE SMITH

SOPRANO
Address: 458 Cumberland Ave., Portland, Maine

M.E. FLORIO

(Grand Opera Tenor, La Scala, Milan.)
Teacher of Singing
Specialist of "Vocal portamento" (Golden secret of
Italian tone placement). Grand Opera repertory,
concert, oratorio, coached.
177 West 88th St., N. Y. Tel. 7127 Riverside.

MME. BUCKHOUT

SOPRANO
"The Singer of Dedicated Songs."
265 Central Park W. (8th St.)
Tel. 8368 Schuyler.

ARTHUR M. BURTON

BARITONE
Fine Arts Building Chicago

CLARENCE DICKINSON

Concert Organist
Organist and Director Brick Church, Temple
Beth-El, Union Theological Seminary,
412 Fifth Ave., New York.

LEEFSON-HILLE

CONSERVATORY OF MUSIC Inc.
MAURITS LEEFSON, President
PHILADELPHIA, PA.

SIDNEY ARNO DIETCH

COACH-ACCOMPANIST
"Who Knows the Voice"
421 Fine Arts Building CHICAGO

Gustaf Holmquist

BASSO
CONCERTS, ORATORIO, ETC.
824 MICHIGAN AVENUE
Pers. Address: 1430 Argyle St., Chicago, Ill.

JOHN B. MILLER,

TENOR
624 Michigan Avenue, Chicago, Ill.

EULA DAWLEY

SOPRANO.
1716 Waverly Place, St. Louis, Mo.

Mme. E. B. de SERRANO

Teacher of Olive Fremstad, Mme. Charlotte
Maconda, Lucille-Marcel, Caroline Mihr-Hardy
VOICE CULTURE REPERTOIRE
430 West 57th St., Tel. 6641 Columbus, New York

Mme. Hildegard Hoffmann

Oratorio and Joint Recitals with
Mr. HENRY HOLDEN
Recitals and Piano
Instruction
Soloist with New York Philharmonic
and Boston Symphony Orchestra, etc.
STUDIO: Steinway Hall
Address, 144 East 150th Street, New York City.

THE

Virgil Conservatory

UNEQUALLED ADVANTAGES

Literature Upon Request

MRS. A. M. VIRGIL 11 West 68th St. NEW YORK

For Information Address

214

DUBINSKY

Concert Cellist
Instruction
547 W. 147th St., New York City. Tel. 3070 Audubon

SITTIG TRIO

Violin, Cello, Piano; Concerts, Clubs, Musicals, etc.
FRED. V. SITTIG: Teacher of Piano and Accompanist
Phone, Schuyler 6996. 167 W. 80th St., NEW YORK

Mme. Marie Zendt

SOPRANO
305 Kimball Hall, Chicago, Ill. Phone Drexel 2778

Ralph COX

Composer and
Teacher of Singing
Studio 31, Metropolitan Opera House Building
1425 Broadway, New York

DAISY CANTELL

American Soprano
of the South
Concert, Costume Recital and Oratorio
252 West 55th St. New York City

JOHN FINNEGAN

TENOR
Soloist St. Patrick's Cathedral, N.Y.
Address: 479 West 146th St., N. Y.
Tel. 259-M Audubon.

BONCI

SAYS:
"In examining a student's voice
and finding it at fault, I always
suggest to him to consult
me. There is no voice defect that can
escape her notice and that can
not be corrected by her ability, training included, when had
the vocal chords."
1744 Broadway, entrance on 56th St. side

SHARP-HERDIEN

SOPRANO
5132 Kenmore Avenue Chicago, Ill.

John Doane

Director Organ Dept.
Northwestern University
ORGAN RECITALS
Management: Mrs. Herman Lewis, Inc.,
405 Madison Avenue New York City

H. MAURER

TEACHER OF VIOLIN PLAYING
Metropolitan Opera House, Suite 31,
1425 Broadway, New York.

H. E. VAN SURDAM

Tenor-Conductor
Paso Del Norte Hotel, El Paso, Texas
Summer Address: Hooick Falls, N. Y.

ANDREA SARTO

Baritone
ORATORIO CONCERTS RECITALS
Address: 5000 Broadway, New York Phone, Audubon 6820
Personal Representative—
James O. Boone, 810-14 Carnegie Hall, New York

MARIE B. TIFFANY

Soprano, Metropolitan Opera Company
St. James Hotel New York City

KARLETON HACKETT

TEACHER OF SINGING
Kimball Hall, Chicago.

PAUL TIETJENS

PIANIST AND TEACHER
9 East 59th Street, New York City
Phone: Plaza 8255

KLIBANSKY

VOCAL INSTRUCTOR
Eight years leading teacher,
Stern Conservatory, Berlin;
three years at Institute of
Musical Art.
Studio: 212 W. 59th St., New York City. Columbus 2329

AUGETTE FORÉ, Soprano

"Costumes Chansons en Images"
Recitals given in: Paris, London, New York,
Boston, Chicago, San Francisco, Vancouver, Hon-
olulu, Japan, China, etc. Address,
FRANCES CAREY, Secretary,
100 Carnegie Hall Tel. Circle 2634
New booking 1917-18.

Lazar S. SAMOILOFF

HARITONE
THE ART OF SINGING
Indorsed by Chailuini, Brogi,
Sammarco, Ruffo, Didur, Sem-
bach, Zerola, etc.
Studio:
Carnegie Hall, New York City

GEORGIA KOBER, Pianiste

Pres. Sherwood Music School
300 Fine Arts Annex CHICAGO, ILL.

Katharine HOFFMANN

ACCOMPANIST
Home Address: St. Paul

S. WESLEY SEARS,

St. James Church,
231 and Walnut Sts., Philadelphia.
ORGAN RECITALS. INSTRUCTION.

MARIE MORRISEY

CONTRALTO
HOTEL RANBY
324 West 84th St., New York City

MILDRED DILLING

HARPISST
Studio, 18 East 60th St., N. Y. Phone, Plaza 4570
Chicago management:
Richard A. Pick, 641 Lyon & Healy Bldg.

MAUDE DE VOE

COLORATURA
SOPRANO
Concert :: Recital :: Oratorio
Exclusive Management:
Maurice & Gordon Falcher, 8 West 40th Street, New York

OTIS

Soprano
"Her voice is remarkably clear
and high, and great in volume."
—New Haven (Conn.) Journal-
Courier.
Mgt.: Foster & David, 500 Fifth Ave., New York

TORPADIE, Soprano

H. E. Krehbiel writes, "A most ingrat-
ulating artist, with a beautiful voice of pec-
uliarly sympathetic quality, much skill, and a
most charming stage bearing."
Address: MUSIC LEAGUE OF AMERICA
33 West 42nd Street, New York

SHEPHERD

Soprano
Concert, Oratorio, Recital
Address:
Music League of America
Arlan Hall, N. Y.

POLLOCK

OPERATIC TENOR
Exclusive Management: Mrs. Herman Lewis, Inc.,
405 Madison Ave. (Corlton Chambers), New York
Telephones: Murray Hill 7058-0890.

REUBEN H. DAVIES

Concert Pianist
HEAD OF
PIANO DEPARTMENT
Texas Woman's College, Fort Worth, Texas

JOHN FRIEDRICH & BRO.

SEND FOR
OUR
CATALOGUES
279 FIFTH AVE
NEW YORK
EST. 1883

SOKOLSKY-FREID
CONCERT PIANIST AND ORGANIST
Available for Recitals, Musicals, Etc.
Address: 2163 Vyse Avenue, New York

PLEIER-Cellist
SOLOIST—St. Louis Symphony Orchestra
3744 Westminster Pl. ST. LOUIS, MO.

Gordon Campbell
Pianist

PHONE CIRCLE 8772
RACE ANDERSON
ACCOMPANIST—COACH
208 WEST 36TH ST. N.Y.

MABEL COX-VAN GROVE Soprano

ISAAC VAN GROVE Coach Pianist
JOINT RECITALS
307 Fine Arts Bldg., Chicago, Ill.
Phone, Harrison 2255

KARL BARLEBEN
VIOLINIST
RECITALS AND INSTRUCTION
Four times soloist with the
Boston Symphony Orchestra.
27 Dartmouth Street - Boston, Mass.

The KIMBALL TRIUMPHANT

San Francisco Panama-Pacific Exposition, 1915



HIGHEST HONORS
Kimball Pianos—Player Pianos
Pipe Organs—Reed Organs
Music Rolls
When you select a Kimball, your judgment is sustained by jurists of experts of the greatest International Expositions:
San Francisco, 1915
Seattle, 1909
Chicago World's Fair, 1893
All granted Highest Honors to the
KIMBALL
Manufactured by
W. W. KIMBALL CO.
Established 1857
S. W. Cor. Wabash Ave. and Jackson Blvd.
Chicago.

MARGOLIS VOICE CULTURE
528 Riverside Drive, N. Y. Phone, Waringville 1778

The Edith Rubel Trio
Edith Rubel, Marie Hoemael, Brenda Puhman,
Violoncello, Piano, Wolfsohn Musical Bureau, New York

WILLIAM BECK
Leading Baritone, Chicago Opera Association,
Concert Recital
Address: Julius Dalber, Auditorium Theatre, Chicago

HARRIET FOSTER
MEZZO CONTRALTO
235 West 102nd Street New York

MAY MUKLE 'Cellist
Exclusive Management
FLORENCE L. PEASE 1 West 34th St. New York

Will A. Rhodes, Jr.
TENOR
Pittsburgh Pa.

"THE HIGHER ART OF PIANO PLAYING."
W. O. FORSYTH
"Distinguished Canadian Master, who makes
genuine artists of his pupils."
Highly original and effective methods.
Address: Care Nordheimers, Toronto, Canada.

ARTHUR DUNHAM
CONDUCTOR
SINAI ORCHESTRAL CONCERTS

CHARLES WAKEFIELD CADMAN
COMPOSER-PIANIST
In Recitals of His Compositions and His Famous
"Indian Music-Talk"
Address: Care of WHITE-SMITH MUSIC PUBLISHING CO., BOSTON

MARGARET KEYES
CONTRALTO
With Chicago Grand Opera Co.
Management, The Wolfsohn Musical Bureau, 1 W. 34th St., New York
Personal address, St. Hubert Hotel, 129 W. 57th St., N. Y.
Phone 1285 Circle

HUBBARD-GOTTHELF
OPERALOGUES
Havrah W. L. Hubbard Claude Gotthelf
Former Music Editor Chicago Tribune Concert Pianist
Gertrude F. Cowen, Manager, 1451 Broadway, N. Y.
Hazen & Hamlin Piano

Harold von Mickwitz
General Director of
Fine Arts Department
and
Dean of Piano Department
Southern Methodist University
DALLAS, TEXAS

CHEVALIER ASTOLFO Teacher of Artistic Singing
145 WEST 92nd ST., NEW YORK LATE OF MILAN Telephone, Riverside 3815

Lambert MURPHY TENOR
METROPOLITAN OPERA CO.
For concert engagements apply to
THE WOLFSONN MUSICAL BUREAU
1 West 34th Street, New York

VICTOR HARRIS THE BEAUFORT
140 West 57th Street
Tel. 3053 Columbus

DONALD CHALMERS BASSO
168 West 82nd Street, New York. Phone 5590 Schuyler Recitals Oratorio Opera

GRACE NELSON SOPRANO
1305 Kimball Hall, Chicago Phone, Harrison 3035

AMERICAN CONSERVATORY
Chicago's Foremost School of Music and Dramatic Art
Thirty-first Season Opens September 7th. Illustrated Catalog sent free.
JOHN J. HATTSTAEDT, President.
KARLETON HACKETT and ADOLF WEIDIG, Associate Directors
KIMBALL HALL, CHICAGO, ILL.

The Best Bargain is Quality—

THE Conover is one of the few great Pianos of today which is still being built by its original maker :: :: :: :: ::
Its continued use in such institutions as the University of Chicago, University of Illinois, University of Wisconsin and Northwestern University, is the best proof of its satisfactory tone qualities and durability :: :: :: :: ::

Send for free illustrated Art Catalog
THE CABLE COMPANY, Chicago :: :: MAKERS

KATHERYN SHARY
SOPRANO
Concerts, Recitals, Instruction
Telephone: Audubon 5623 614 W. 157th St., N. Y.

VIOLA COLE
PIANIST
612 Fine Arts Bldg. CHICAGO, ILL.

DORIS BARNETT
CONCERT PIANIST
Studio: 100 Carnegie Hall, New York City
Knabe Piano Used

INTERNATIONAL COLLEGE OF MUSIC,
EXPRESSION AND DANCING
EMMA CLARK-MOTT, President
63 Auditorium Bldg. Chicago, Illinois

LUTIGER GANNON
CONTRALTO
624 Michigan Avenue Chicago, Ill.

CHEVALIER LOVERDE
MUSICAL DIRECTOR
139 WEST 41st STREET NEW YORK

Karl SCHNEIDER
And Assistants
THE ART OF SINGING
REPERTOIRE, CONCERT, ORATORIO, OPERA
1705 Chestnut Street Philadelphia, Pa.

HERBERT MILLER Baritone
7th Fine Arts Building Chicago

GUSTAV SCHOETTLE
Pianist, Teacher, Conductor, Lecturer
Dakota Wesleyan University MITCHELL, S. D.

EMIL J. POLAK
Accompanist and Coach
533 WEST 150th STREET, NEW YORK. PHONE, AUDUBON 1315

HANS HESS 'CELLIST
Kimball Hall, Chicago Phone, Lincoln 7917

ALONSO TRNKKA
CONCERT VIOLINIST
108 W. 111th St., New York Phone Cathedral 8905

HAROLD LAND BARITONE
GREEN CARLES, YONKERS, N. Y.
Soloist: St. Thomas' P. E. Church 53rd St. and 5th Ave., N. Y. C.

Ovide Musin's Edition
"Belgian School of Violin"
4 books, first principles to highest virtuosity. Ask for History of Belgian School. Enclose stamp. Address Registrar
MUSIN'S VIRTUOSO SCHOOL
Tel. 5268 Schuyler. 51 W. 76th St., N. Y.
Private and Class lessons given by OVIDE MUSIN in person. Also instruction by correspondence.

MARIE RUEMMELI
Concert Pianist
2108 Lafayette Ave., St. Louis, Mo.

AXEL SIMONSEN
CELLO VIRTUOSO
Los Angeles California

Vernon Archibald
BARITONE TEACHER OF SINGING
Tone Production a Specialty.
Studio: 103 East 35th Street, New York.
Phone, Murray Hill 5460.

LAURENCE BLONDHEIM
BASSO CANTANTE
38 West 129th Street, New York City

THATCHER
BASS-BARITONE
624 So. Michigan Avenue Chicago, Ill.

ASCHENFELDER
Vocal and Piano Instruction
Studios: 161 West 71st Street, New York

HAZEL LUCILLE PECK
PIANIST
Permanent Address, Suite 1107, First National Bank Bldg., Pittsburgh, Penna.

SIBYL SAMMIS MacDERMID
SOPRANO
Pupils Accepted Fine Arts Bldg., Chicago

Renée Chollet
LYRIC COLORATURA—Grand Opera Prima Donna
CONCERTS—ORATORIO—FESTIVALS
Hamilton Grange Station Box 1, N. Y. Phone 4537 Audubon

DOUGLAS POWELL
Specialist in Voice Placement, Opera, Concert and Recital Repertoire. Studios: 102 Madison Ave. (41st-42d Sts.). Phone: Murray Hill 8693. Teacher of Clara Loring, and many others prominent in the Operatic and Concert worlds.

FRANK LAIRD WALLER
— Accompanist —
Coach—Conductor
20 East 23rd Street New York

Prof. Thomas Giles
Director of Music
University of Utah, Salt Lake City, Utah

Yon Studios
883 CARNEGIE HALL, NEW YORK
Telephone Circle 981
S. C. YON—Vocal: Piano: Instructor at Sacred Heart Academy, N. Y.
P. A. YON—Organ: Piano: Composition: Organist-Choirmaster, St. Francis Xavier Church, N. Y.
J. C. UNGERER—Gregorian: Liturgy: Organ: Organist-Choirmaster, St. Patrick's Cathedral, N. Y.

Elsa Fischer
STRING QUARTET
Elsa Fischer, 1st violin. Lucie Neihardt, viola. Helen Reynolds, 2d violin. Carolyn Neihardt, cello.
Now under the exclusive direction of Walter Anderson, 171 West 57th St., New York

PETERBORO, N. H., FOR NEXT N. F. M. C. BIENNIAL

The MacDowell Association Home Honored

Peterboro, N. H., the home of the MacDowell Association, has been selected as the next meeting place of the National Federation of Music Clubs. This announcement was made by Mrs. Ochsner, president of the N. F. M. C., at the closing concert of the Birmingham Biennial, and was greeted with wild enthusiasm by all present. Mrs. MacDowell, who was seated in one of the boxes, had to rise and bow repeatedly. It was a most happy occasion.

ANOTHER SAN FRANCISCO ORCHESTRA

Nikolai Sokoloff to Head New Organization of Eighty
Players There Next Season

There is to be another big orchestra in San Francisco next season. A series of symphony concerts will be given there by the Sokoloff Orchestra, under the direction of Nikolai Sokoloff. That gifted and temperamental conductor has been recalled to San Francisco from New York by a group of persons interested in giving these concerts in large style, with Mr. Sokoloff as conductor. Many important works will be performed, and the orchestra is to have eighty players. Concerts are to be given every two weeks. Prior to his departure for San Francisco Mr. Sokoloff announced that among the larger scores which he plans for next season in San Francisco are Sibelius' first symphony, Brahms' first symphony, Beethoven's "Eroica," Franck's D minor symphony, and Rachmaninoff's symphony in E minor.

By its activities of the last few seasons, San Francisco proves itself to be as active a city orchestrally as New York. Mr. Sokoloff has fine qualities as a leader, which he demonstrated not only in his previous orchestral concerts in San Francisco, but also at his recent performances in New York, where his splendid grasp of his material, his command of his men (with limited rehearsals) and, before all things, his imagination and propulsive energy helped him to win an overwhelming success with his audiences.

THE STORY OF PUCCINI'S NEW OPERA

The first performance of Puccini's new opera, "Rondine," was scheduled to take place at the Casino de Monte Carlo between the 20th and 25th of March. The libretto of the work by Giuseppe Adami is built on the following story:

The scene of action is at Paris during the Second Empire. Into the house of Magda, an elegant courtesan, there is introduced a young man, Ruggero Lastouc, a young student from Montauban, who has come to Paris to complete his studies. His father is a friend of Magda's protector, Rambaldo.

The second act takes place at the famous Ball Bullier in Paris. Magda, disgusted by the nonce with falsity of her situation, goes to the ball disguised as a grisette. There Ruggero meets her again and they fall instantaneously in love with each other. The third act takes place on the Riviera, where Magda and Ruggero are living while he awaits parental permission to make her his wife. He receives a letter in which the parents give their consent provided that Magda is an honest woman with an unclouded past. Ruggero, knowing nothing of her past, is overjoyed; but Magda, feeling that she cannot take advantage of his ignorance, reveals to him the story of her past life and departs for her Parisian house to take up her questionable existence once more. The subsidiary characters are Prunier, a poet, and Lisette, the maid of Magda, with whom he is secretly in love.

Curiously enough the two pairs are both made up of tenor and soprano. At the premiere at Monte Carlo the artists taking the principal parts were the sopranos, Gilda Della Rizza and Innes Maria Ferrari, and the tenor Tito Schipa and De Dominicis.

Singer Sacrifices \$35,000 to See Her Father

Since the opera season in Chicago has closed Rosa Raisa has been making some records for a phonograph company. She recently had an offer of \$1,800 a performance to go to Buenos Ayres, where she is extremely popular, but felt obliged to refuse it for the sole reason that she had word from Europe saying that her father is now on his way to America. She has not seen him for seven years, and for the last two years he has been a prisoner of the Germans in a certain Russian town, which was captured by them. Miss Raisa and her father will spend the summer somewhere on Long Island.

Boston-National Opera Season Closes

(By Telegram)

Milwaukee, Wis., April 23, 1917.

The Boston-National Grand Opera Company finished its season here last night as originally scheduled, in spite of the fact that the business of the company dropped to almost nothing immediately upon the declaration of war. Many hardships were encountered which threatened the premature termination of the tour, but the management deter-

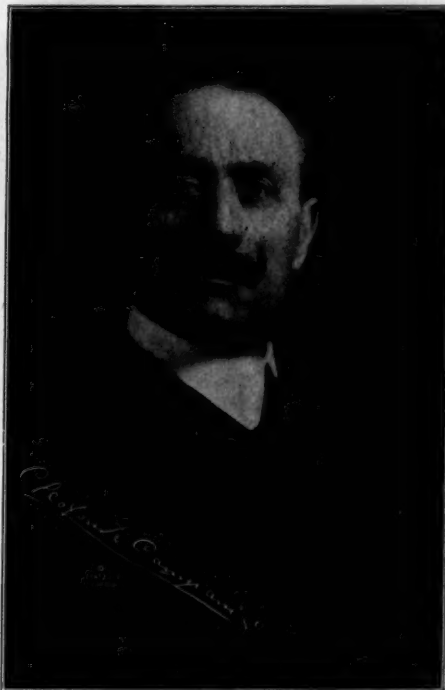
mined to go through with every date of its scheduled engagements in spite of all handicaps, and stuck to its determination. This was a truly remarkable achievement under the conditions, and its accomplishment was due only to the hearty co-operation of every one connected with the company. (Signed) L. B.

CLEOFONTE CAMPANINI PLANS TO ERECT A NEW YORK OPERA HOUSE

Magnificent Project of the Distinguished Operatic
Impresario and Conductor

On Monday afternoon of this week Cleofonte Campanini spoke to a MUSICAL COURIER representative of some operatic plans of his, which are of tremendous importance not only to New York, but to all America interested in operatic affairs. Mr. Campanini was careful to emphasize the fact that all the details have not been definitely arranged as yet, but those who are acquainted with him are aware of the fact that it is not his habit to make an announcement of any sort until he is very sure of his ground.

Mr. Campanini's plans include the erection of a new opera house in New York, the site for which has already



CLEOFONTE CAMPANINI.

been selected, though, he states, purchase has not yet been completed. It is proposed to have the house ready so that the first season can begin in February 1919. It is Mr. Campanini's plan to have his company play its Chicago season each year as at present, and then, after closing at Chicago, to bring his entire forces here for a sixteen week season, February, March, April and May of each year. The repertoire will be of such a nature that it will conflict with that of the Metropolitan only in some of the older, standard works. Prices will correspond to the Metropolitan scale.

Mr. Campanini, who has been in New York for the last two or three weeks, leaves this week for Chicago, but will return here about the first of May and then expects to be in a position to make the announcement in a more definite shape.

Erie's Festival Plans

It is festival time once more, and from many cities and towns all over this broad land comes news of the increasing popularity of this form of musical endeavor. On May 7, 8 and 9 Erie, Pa., is scheduled to enjoy its share of music. The chorus, which is under the direction of Morris Gabriel Williams, is made up of members of the Erie Apollo Club and the Rubinstein Club, of that city, is a splendid organization, possessing remarkable beauty of tone production and capable of achieving unusually fine ensemble effects. The programs will include choruses for male voices and for women's voices, the works including the "Stabat Mater." Among the soloists engaged to appear are Marcella Craft and Arthur Middleton, both of whom are well and favorably known to music lovers of this country and whose names on a program are a sure sign of real pleasure to be enjoyed.

Musicians: be sure to read the editorial "Keep Business Normal" on page 22 of this issue.

FEDERATED MUSIC CLUBS HAVE NOTABLE GATHERING

Birmingham, Ala., the Scene of the N. F. M. C. Biennial
and Convention—Fine Music by Famous Artists—
Important Work Done by Boards and Delegates

Birmingham, April 23, 1917.

Last week the MUSICAL COURIER published my telegraphed report of the opening of the N. F. M. C. Biennial and Convention. Since then much has happened here. Everyone enjoyed hugely all the proceedings, musical and otherwise, and Birmingham was proud and happy to be the scene of the tonal festivities and the important national councils.

Tuesday, April 17, the second day of the Music Convention, opened most auspiciously with the Young Artist contest at the Jefferson Theater. This was an event of considerable importance and showed a great improvement in young professional artists of American training. The violin department was especially good. It was a demonstration of talent, technical training, and artistic excellence, of which any conservatory or country might have been proud. The violin contest was won by Graham Harris, of Chicago, the piano contest by Solon Robinson, Kansas City, and the vocal contest by Marie Loughney, of Pennsylvania. The John Frothingham Bureau, Incorporated (New York), will manage these young artists for two years, giving their services free, and in this way showing their co-operation with the N. F. M. C.

The evening concert was a most enjoyable affair. Marie Stapleton Murray, the soloist of the evening, was in splendid voice, and her first number, "Ritorna Vincitor" from "Aida" was sung beautifully, as were also her group of songs.

The Zoellner Quartet, who are well known and much liked in Birmingham, gave the first performance of the prize string quartet in C minor, opus 22, by Frank E. Ward, associate in music at Columbia University, New York. The quartet is in three movements. We were unable to hear the Stillman-Kelly quintet, owing to the illness of Mrs. Stillman-Kelly. Instead, the famous baritone, Dr. Fery Lulek, of the Cincinnati Conservatory of Music, sang a group of songs which included Massenet's "Vision Fugitive" and Strauss' "Heimkehr." His vocal

(Continued on page 6.)

The Chicago Opera's New York

Season, January, 1918

Cleofonte Campanini announces that he has secured the Lexington Opera House for a four weeks' season of opera with his Chicago Opera Association, beginning on January 22, 1918. Mr. Campanini has obtained John Brown, formerly business controller of the Metropolitan Opera, as the manager for his Eastern season, which will include two weeks in Boston after the New York season. Mr. Brown will shortly open an office in New York, which will be the Eastern headquarters of the Chicago Opera Association. Prices at the Lexington will be on the same scale as at the Metropolitan, \$6 each for orchestra seats at ordinary performances. Mme. Melba will be with the company in its New York season.

Mr. Campanini, in announcing his plans for the New York season, took pains to point out that he wished in no way to be considered as competing with the Metropolitan and that he had only the most cordial feeling toward Mr. Gatti-Casazza. He explained that it is hard to secure artists for so short a season—ten weeks—as is played in Chicago, and that in order to make the contracts more favorable both for himself and his artists the season must be extended. In addition to the Chicago season and those planned for Boston and New York there will be a short preliminary tour in the West.

On this tour only two operas will be given, "Faust" with Melba and Muratore, and "Lucia di Lammermoor" with Galli-Curci and Crimi. Details of this tour are not entirely arranged, but the cities already included in the itinerary are Milwaukee, Des Moines, Omaha, Kansas City, Oklahoma, Fort Worth, Houston, Cincinnati and St. Louis.

Paterson's Fifteenth Festival

On Tuesday and Wednesday evenings of this week, April 24 and 25, Paterson, N. J., enjoyed its fifteenth annual music festival under the direction of C. Mortimer Wiske. The first evening was designated as "McCormack Night," for on that occasion the celebrated tenor gave an interesting program, assisted by Donald MacBeath, violinist, and Edwin Schneider, pianist. April 25 will be "Jubilee Night," the soloists being Margaret Abbott, contralto; Dora Becker, violinist; Stetson Humphrey, baritone; Gertrude Fozard, soprano; Barbara Bourhill, soprano, and Clarissa Zomerdyk, contralto. The choral numbers include Stanford's cantata, "Phaenix Croon," and works by Sullivan, Rossini, Donizetti, Schira, Lassus and Fanning. A detailed review of the festival will appear in the MUSICAL COURIER, issue of May 3.

Spiering Again Under Voedisch Management

Theodore Spiering, the distinguished violinist, will continue under the management of Alma Voedisch for the season of 1917-18.

Federated Music Club

(Continued from page 5.)

art is of the highest and his fine voice and stirring interpretations resulted in an ovation.

The combined choruses of the Birmingham Music Study Club and Treble Clef Club gave Mrs. H. H. A. Beach's "Rose of Avondale," directed by Robert Lawrence of Birmingham. The work of the chorus shows marked improvement in shading and ensemble since they were last heard, and Mr. Lawrence is to be congratulated on the able performance of his organization.

The feature of the choral work was the first performance of "In a Carpenter Shop," by Fay Foster. This was the prize chorus, and as it reached the Birmingham Music Study Club only a few days before the opening of the Biennial, a special picked chorus gave the work, and in a most artistic manner too. It proved to be a gem.

All the prize numbers receiving their first presentation in Birmingham before the N. F. M. C. were most enthusiastically received. Marie Stapleton Murray was, unfortunately for Birmingham, forced to leave immediately after her program, as she was booked to appear in Pittsburgh April 19, where she sang Max Bruch's "Cross of Fire."

Burnham Recital

The afternoon concert by Thuel Burnham, pianist, was most enjoyable, and was attended by a representative audience. Mr. Burnham was in especially good form and gave a most delightful program which he made just long enough to leave his audience in the mood desiring more. He was assisted by Marie Loughney, the prize winning vocal contestant, Sylvia Sinding suffering from a very bad cold and being unable to appear with Mr. Burnham.

Music and Dancing

The Russian Symphony Orchestra gave the first performance of Ralph A. Lyford's prize concerto for piano and orchestra at their premier appearance here on Wednesday night. Mr. Lyford conducted, with Myra Reed at the piano. The concerto itself is a composition of significance and should prove a welcome addition to piano literature. The Wednesday night appearance of the Russian Symphony Orchestra, Modest Altschuler, conductor, was one of the gala occasions of the Biennial. The Tchaikowsky "Pathetique" was beautifully given. Louis Kreidler was in splendid voice and the dancing of Lada impressed the audience from its artistic and original standpoint. The "Shadow Dance" of MacDowell was exquisite and the scenic effect delightful. Modest Altschuler won the Birmingham people from the first and aroused a wonderful wave of patriotism when he gave over a quarter of an hour of the evening's time to the national hymns and songs. The audience went wild over "Dixie" and the Russian Anthem. Mr. Altschuler played the old hymn, the new one not yet having arrived.

Fine Work by Amateurs

Thursday's morning musicale at the Jefferson Theater was given to the different States and as each representative was limited in time it is hard to give any real idea of the splendid and interesting work done by the amateurs. Possibly the feature of the morning program which impressed the audience was the performance of the "Legend of Biloxi Indians," the composer, Mrs. Grant, of Meridian, Miss., being at the piano, and Dr. Brill, of the same city, reading the text. Mrs. Grant has been asked to give this by her State at their coming centennial.

Orchestra Scores Success

The Thursday evening program of the Russian Symphony Orchestra was unfortunate in that Birmingham was holding her Liberty Day parade that evening and this necessarily limited the attendance. In the audience were musicians who had come from all over the United States especially to hear the Stillman-Kelly "New England" symphony. It is very much to be regretted that those in charge of the program allowed the third movement of the symphony to be omitted in order to insert other features in the evening's performance, which your correspondent considers should not have been allowed to appear in a serious musical program. The concert the night before had lasted until after twelve o'clock, the entire day had been taken up with the publicity luncheon and the audience and the orchestra were both tired, consequently the Stillman-Kelly symphony was not given the rendering it should have received.

John Powell's playing of the Liszt Hungarian fantasy for piano and orchestra was one of the most brilliant events of the week. Kittle Cheatham appeared twice on the program, the first time in a group of readings and the second time giving fairy tales as prefaces to each number of the "Nutcracker" suite of Tchaikowsky. The audience willingly would have dispensed with the fairy tales to have heard more of the orchestra. After this the audience was requested to join in singing the new

national anthem by Augusta E. Stetson called "Our America." The singing was lifeless and the audience went home absolutely exhausted after twelve o'clock.

Public School Music

Friday the public schools of Birmingham had their part in the Biennial. The performance of "The Peace Pipe" at the Jefferson Theater and the public school demonstration at the Tutwiler showed the high standard of the work of the public schools of this city, and Leta Kitts is much to be congratulated on her able direction of the public school music. She has established a most progressive school system here and has a well developed chorus and orchestra at the high school numbering some two hundred members. Miss Kitts is a splendid director.

Soloists Win Triumph

In the afternoon Mrs. Edward MacDowell, pianist; Charles C. Washburn, baritone, and Ottokar Cadik, violinist, appeared in joint recital. Mrs. MacDowell and Mr. Washburn were two real attractions of this week of music and Mrs. MacDowell has been one of our most honored guests. The whole Biennial convention rose to show her the place she holds in the hearts of America as the wife of America's own composer. Mr. Washburn, a finished and musical singer, was delightful in his interpretation of



MRS. VICTOR HANSON,
Alabama State President, who was reelected.

Southern songs and songs of childhood. In the evening Arthur Shattuck, pianist, and Charles Clark appeared in a joint recital at the Jefferson Theater. Mr. Shattuck charmed by his unaffected playing and showed himself to be technically masterful, giving his numbers with ease and poetic charm. Especially enjoyed was the polonaise by Liszt-Busoni. Mr. Clark gave us many new numbers, one being the prize song, "The Hedge Rose Opens," by Edith Loddell, Miss Loddell being present to share the honors with Mr. Clark. Mr. Clark, in splendid voice, gave two groups of American songs, one of the best being Arthur Hartmann's "A Ballad." Gertrude B. Bartlett was an extremely satisfying accompanist. Mr. Clark proved himself a finished and polished singer with most pleasing ease and fine production of tone.

Other Tonal Matters

The week has been full of interesting music and matters pertaining to music. The programs unfortunately overlapped each other. If any criticism could be offered it would be that there were too many good things going on and that it was impossible for one, no matter how dexterous and eager, to attend everything.

The work of the Biennial Board and Convention has given a wonderful impetus musically to the South. In Alabama there have been twenty-one new music clubs added to the Federation in the two years that Mrs. Victor Hanson has been state president, and it is with delight that those conversant with musical matters in Alabama learn that Mrs. Hanson has been prevailed upon again to accept the State presidency. The local Music Study Club, with

the Junior Music Study Club, now numbers some fifteen hundred members, which is the seating capacity of our house, and in consequence of this we now are able to have crowded houses for our visiting artists. Naturally this lends to the interest and enjoyableness of all our concerts.

The Biennial Board is composed of a body of fine, intelligent women, who are doing a wonderful work, and that they are successful is shown by the fact that some three hundred delegates came to our far South to attend this Convention, as well as many noted musicians who helped grace the occasion. The National Board, which is composed of twenty-four women, was represented by twenty-two, among them being two charter members and one past president. This is considered a wonderful record.

If nothing else has been accomplished, the high standard set in the Young Professionals Contest would have been well worth while, but this is only one of the features that the movement has developed.

Reginald de Koven Attends

Reginald de Koven was interviewed by your representative, and said: "I consider this movement one of the most constructive and altruistic influences in our country at the present time. It is very encouraging that it should have back of it such a body of unselfish, noble women, and our national music will receive a wonderful stimulus through their effort. The large number of delegates show the interest this movement is creating in America, and the large number of clubs now in the Federation give one an idea of the power it is beginning to wield. It is true there are many cities which have no symphony orchestra and some which never have heard one. It is also true there are many cities which never have heard opera. It is to be hoped that the Biennial Conventions will be as successful in establishing a wider desire for opera in English as they have in creating a desire for other branches of music of a high standard."

Altschuler Demands Conservatory

Modest Altschuler spoke most convincingly and feelingly for a National Conservatory, telling us that music in Russia was only eighty years old and that the father of Russian music was Glinka, who went abroad to Berlin and Italy and France, absorbing all he could in musical composition, and then, being oppressed by homesickness because he could find no Russian music, went back to Russia and established the first National Conservatory in Moscow. His first pupil was Tchaikowsky, to quote Mr. Altschuler, "a pretty good pupil." Rubinstein and Tchaikowsky in turn established the conservatory at Petrograd, and Russia now has conservatories in all parts of the country. Mr. Altschuler said also: "We should get the best possible authorities on music to establish our National Conservatory, and then in twenty or thirty years from now their pupils would be able to go on with the work and America then, instead of assimilating, would create her own music and musicians, giving a depth and breadth to the art otherwise unobtainable."

The Final Music

The last concert program of the tenth Biennial Convention took place Saturday evening, April 21, and was perhaps the most enjoyable event of the entire week. Mme. Alda and Frank La Forge, who appeared jointly, both received numerous recalls, and were forced to respond with several encores. Mme. Alda was in splendid voice and her diction was a pleasure to listen to. In the entire range of her voice her tones were beautiful and her songs were given with verve, exhilaration and unflinching taste. After the aria from "Manon Lescaut" she received a decided ovation, the audience recalling her time after time. She radiated personality, was beautifully gowned, and made a most charming picture. Frank La Forge proved himself a perfect accompanist.

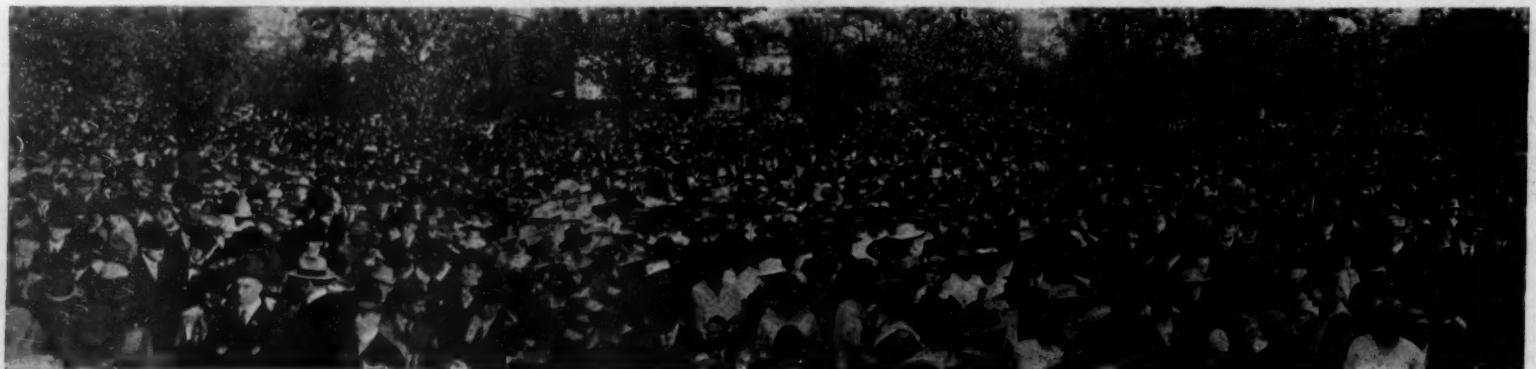
Notes and Mention

One of the happiest members at the biennial meetings was Prudence Neff, who was so largely instrumental in bringing the N. F. M. C. to Birmingham.

The violin prize sonata by Harold Webster is the most unsatisfactory of all the prize compositions. It was played excellently by Ottaker Cadek, Mrs. Bartlett at the piano.

As stated exclusively in the MUSICAL COURIER a fortnight ago, Los Angeles has withdrawn (owing to war conditions) its offer of another \$10,000 opera prize for the next N. F. M. C. Biennial.

Mrs. George Houston Davis, president of the Birmingham Music Study Club, and of the Local Biennial Board on Entertainment, was elected to the third vice-presidency of the National Federation. Other officers elected to serve the national organization during the next two years were: Mrs. Albert J. Ochsner, Chicago, president; Mrs. William H. Jamison, Los Angeles, first vice-president; Mrs. William Hinckle, Peoria, Ill.; second vice-president; Mrs. John F. Lyon, Fort Worth, Texas, recording secretary; Mrs. George N. Obern, Chicago, corresponding



COMMUNITY SINGING CONDUCTED BY TALI ESEN MORGAN, BIRMINGHAM, APRIL 16-17. BEGINNING OF BIENNIAL FESTIVITIES.

secretary; Mrs. Theodore Leonard, Jr., Detroit, treasurer; Mrs. J. S. Morris, Waupun, Wis., auditor.

Mrs. John Leverett, of Alton, Ill., was re-elected for the eleventh time as custodian of the official badge of the federation, which she designed. Twenty-four years ago, Mrs. A. C. Potter, Oneida, N. Y., was elected chairman of the program exchange committee. Mrs. Theodore Thomas was honored as a former president of the federation.

Elected by the officers in executive session Saturday to serve as chairmen of the various departments of the Federation and accorded the privilege of appointing their own committeemen, are Mrs. Julius Eugene Kinney, Denver, director of the Department of Education; Mrs. L. D. Steele, Sedalia, Mo., a course of study under the Department of Education; Mrs. J. N. Howell, Meridian, Miss., public school music under the Department of Education; Mrs. Wilhelm Middelschulte, Chicago, sacred music under the Department of Education; Mrs. James O. Dickens, Mobile, library extension under the Department of Education. Elected director of the Department of Philanthropy was Mrs. Emerson H. Bush, Chicago, with the following: Mrs. John R. McArthur, New York, chairman American Music; Mrs. Louis E. Yager, Oak Park, Ill., chairman young professional committee; Annie Mae Donough, Philadelphia, chairman community music. The director of the Department of Publicity will be Mrs. David Allen Campbell, of Chicago, editor of the Musical Monitor, the official publication of the Federation.

Five hundred women, representing thirty-four of the States present at this Tenth Biennial Convention, at the last business session Friday afternoon, adopted resolutions pledging the support of the Federation of Musical Clubs to the President of the United States in any capacity which the organization or its individual members might be used. An interesting phrase of the resolution as adopted was this: "In all things our hands and hearts may accomplish, believe, Mr. President, that the women of the Federation pledge to you their loyalty and their support."

Other resolutions of appreciation to the City Commission, the citizens of Birmingham for its hospitality and

courtesies, to the local Biennial Board, the press, to the musical clubs of Chattanooga for entertainment en route to Birmingham, and to various persons and organizations from which the convention had received courtesies were adopted at the formal close of the business session Friday afternoon.

The unanimous vote of the Convention voiced through the officers was that the Tenth Biennial Convention, held in Birmingham, has been the most successful in every phase of its work of any Convention ever held in the history of the organization.

Amid the greatest possible enthusiasm, Peterboro, N. H., the home of the MacDowell Memorial Association, was chosen as the meeting place for the next Biennial in 1919.

GRACE JEVONS WELSH.

Opéra Comique in English

Albert Reiss, head of the Society of American Singers, announces that their season of two weeks of opera comique in English will begin Monday, May 7, with a performance of "The Maid Mistress," by Pergolesi, and "The Night Bell," by Donizetti. These operas will be repeated on Tuesday evening, at the Wednesday matinee and evening performances and on Saturday afternoon. The Thursday, Friday and Saturday evening performances will be devoted to Gounod's "The Mock Doctor."

The repertoire for the second week of the society's season will include the first week's offering, as well as several performances of Mozart's operas, "Bastien and Bastienne" and "The Impresario," whose success last autumn at a single matinee resulted in four additional performances.

Walter Henry Rothwell and the Symphony Club

The Symphony Club of New York, Walter Henry Rothwell conductor, will give a concert at Sing Sing, on Monday evening, April 30, when it will have as soloist the young pianist, Winnifred Christie. The club

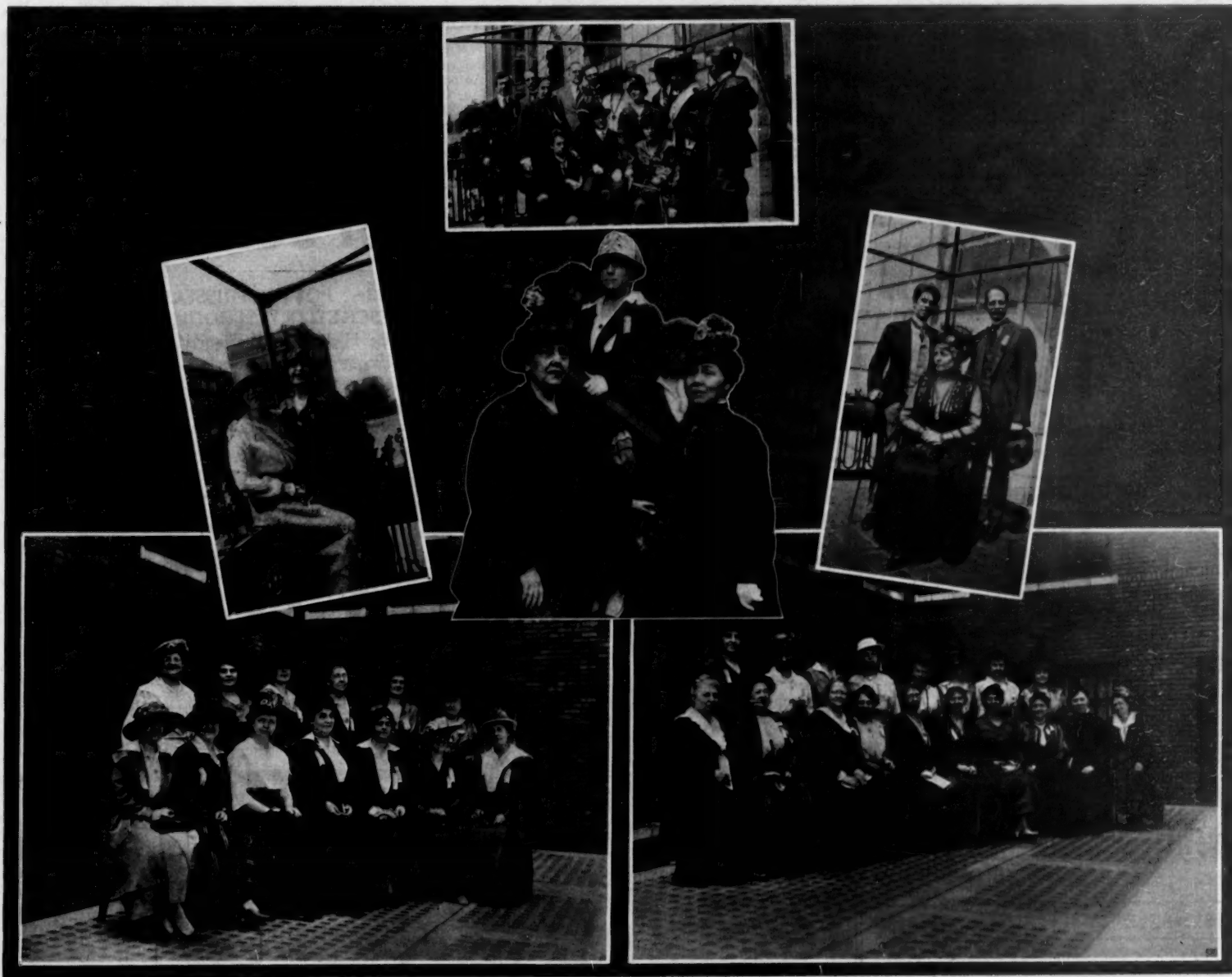
will be heard in "Spring Serenade," by Robert Fuchs, and two Debussy numbers, the "Danse Sacré" and "Danse Profane." Miss Christie will play the piano solos in the Debussy numbers. Mme. Emile Tschertas, concertmaster of the club, will play the Bach E major concerto with string orchestra accompaniment. The program will be repeated in New York on May 3, at a benefit for the Baptist Home for the Aged.

The Symphony Club is an orchestra of prominent women, founded by David Mannes. In the last five years the club has raised more than \$25,000 in benefit concerts. Its officers are: Mrs. John A. Hartwell, president; Mrs. Throop Wilder, vice-president; Mrs. Rheul B. Kimball, treasurer, and Mrs. Howard Brockway, secretary. Among the members of the executive committee are Mrs. Henry A. Alexander, Mrs. H. H. Flagler, Mrs. Arthur Woods, Mrs. John A. Hartwell, Mrs. John Jay Knox, Mrs. A. Murray Young and Miss M. V. Underhill.

Paulo Gruppe Gives Reception in Honor of Rose Lewison

Last Thursday afternoon, April 19, Paulo Gruppe, the eminent cellist, invited a few friends to his Carnegie Hall studio to meet Rose Lewison, the African pianist. It was she, with whom he shared a program several weeks ago in an Aeolian Hall recital. Many music lovers and musicians were present and upon Mr. Gruppe's request Miss Lewison repeated one of her recital numbers and also added many others, playing an impromptu recital to the great delight of everyone present.

Mr. Gruppe has found it possible to devote some time to teaching this winter and also in coaching several pianists in ensemble playing. On this occasion a young cellist, Mr. Trly, who has been studying with him all the season, played a movement of the Golterman concerto with well balanced tone and musical understanding.



CAMERA NOTES FROM THE BIRMINGHAM CONVENTION.

Above: An interesting group at Birmingham. Seated left to right: Ralph Lyford, of the Cincinnati Conservatory; Modest Altschuler, conductor of the Russian Symphony Orchestra; Myra Reed. Standing left to right: Mr. Zoellner, Frank E. Ward, Mr. Zoellner, Louis Kriedler, Mr. and Mrs. Robert Dolejsi (Prudence Neff), Antoinette Zoellner, Thel Burnham, Mrs. Schupp, mother of Lada. Middle row, left: Lada (left) and Antoinette Zoellner. Center: Watching the Community Singing (left to right), Mrs. A. J. Ochsner, National President; Mrs. Victor Hanson, State President; Mrs. David Allen Campbell, Honorary Vice-President. Right: Ella May Smith, chairman of the American Music Committee, with (left) Ralph Lyford, composer of the prize piano concerto, and (right) Frank E. Ward,

who wrote the prize string quartet. Below, left: Some of the State Presidents of the N. F. M. C.; standing, left to right, Mrs. John Lyons, Texas; Mrs. Wm. H. Hinckle, Illinois; Mrs. J. M. Harwell, Mississippi; Mrs. Albert J. Ochsner, Illinois, National President; Mrs. G. Houston Davis, president local biennial board; and Mrs. James H. Hirsch, Florida; seated, left to right, Norma Wiese, Iowa; Mrs. J. H. Stapleton, Wisconsin; Mrs. W. F. Nichols, Michigan; Mrs. Jason Walker, Honorary Vice-President; Mrs. Victor Hanson, Alabama; Mrs. A. C. Orndorff, North Carolina; and Mrs. Amos Payne, West Virginia. Right: National board of the N. F. M. C.; standing, left to right, Mrs. E. L. Bradford, New Mexico; Mrs. A. C. Potter, New Jersey; Carlotta Simonds, Minnesota; Mrs. J. S.

Norris, Wisconsin; Mrs. John Reverett, Illinois; Mrs. Frank Seiberling, Ohio; Mrs. W. D. Steel, Missouri; Mrs. James O. Dickens, Alabama; seated, left to right, Ella May Smith, Ohio; Mrs. George V. Harvey, Illinois; Mrs. George Hall, Rhode Island; Mrs. George N. O'Brien, Illinois; Mrs. Albert J. Ochsner, Illinois; Mrs. Wm. H. Jamison, California; Mrs. Wm. A. Hinckle, Illinois; Mrs. Emerson H. Brush, Illinois; Mrs. David A. Campbell, Illinois; and Mrs. Wm. J. Gillilan, Tennessee. There are four other members of the board not in the picture. They are Mrs. Louise E. Yager, Illinois; Mrs. J. E. Kinney, Colorado; Mrs. Wilhelm Middelschulte, and Mrs. John R. McArthur.

ROSINA VANDYCK
SOPRANO
Metropolitan Opera House
Management ANNIE FRIEDBERG, 1435 Broadway

KARL JÖRN
TENOR
Address: Hotel Astor New York
Management: R. E. Johnston, 1435 Broadway, New York City

EVAN WILLIAMS
TENOR
Akron — — — Ohio
Management: THE WOLFSOHN MUSICAL BUREAU

Alfredo Martino
TEACHER OF SINGING
General Manager, Cosmopolitan Opera Co., Inc.
Metropolitan Opera House Bldg., 1435 Broadway, New York
EVENING CLASSES NOW FORMING

CARL BEUTEL
Pianist—Composer
Care of Musical Courier, 615 Orchestra Hall Bldg.
Chicago, Ill.

Heinrich Hauer Katherine
BELLAMANN BELLAMANN
PIANIST—LECTURER SOPRANO—TEACHER OF SINGING
Chicora College for Women—Columbia, South Carolina

CLEMENTINE DE VERE ROMUALDO SAPIO
Prima Donna Soprano Vocal Teacher
From Covent Garden, London, Metropolitan Opera, New York, and European theatres. Coach to Mmes. Adelina Patti, Calvé, Nordica and other celebrities.
Address: 57 West 58th St., N. Y. City Phone: Plaza 9936

HERMANN KLEIN
Teacher of Some of the Most Successful Singers Now Before the Public

Co-Editor, Garcia's "Hints on Singing";
Author, New English Version of "Carmen";
Translator, Metzler's Mastersongs, "Lieder in English."

40 Avenue Road, Regent's Park, N. W., London

ANTON HOFF
CONDUCTOR, COACH AND ACCOMPANIST.
Wagner Festival, Bayreuth: Metropolitan Opera House, N. Y.
Formerly accompanist for Mmes. Schumann-Heink and Alma Gluck.
Summer Studio (June 15 to September 15) Schraun Lake, N. Y.
MANAGEMENT: WOLFSOHN MUSICAL BUREAU
New York Studio: 550 Riverside Drive. Tel. 620 Morningside

The
Philharmonic Society
of New York

1917-SEVENTY-SIXTH SEASON-1918

Among the soloists already engaged for the 1917-1918 season are Josef Hofmann, Pablo Casals, Fritz Kreisler, Julia Culp, Guilomar Novas, Johanna Gadski, Joan Manen, Carl Friedberg and Percy Grainger.

During the 1917-1918 season a Beethoven-Brahms Cycle of three concerts will be given which will include the "Ninth" choral symphony of Beethoven. These concerts will be part of the regular Thursday, Friday and Sunday series for which subscriptions are now being received. The Cycle will be given in conjunction with The Oratorio Society of New York.

FELIX F. LEIFELS, Manager, Carnegie Hall
NEW YORK

AN AMERICAN OPERA CLOSES MOST PROSPEROUS METROPOLITAN SEASON

Final Week One of Favorite Works—The Usual Tumultuous Farewell Scenes

"Lakmé," April 16

The Metropolitan's "Lakmé" is a most peculiar one. It is well done and well worth seeing, but distinctly an Italian "Lakmé" and not a French one, though it is sung in the latter language. The conception of the music held by Mr. Polacco and the members of the cast and the whole spirit of the presentation is vastly different than that which one sees at the Paris Opéra Comique. Closest to type is Mme. Barrientos' exquisitely sung Lakmé, and she is capably supported by Martinelli, De Luca, Rothier and Mlle. Delaunoy. As an object lesson in the art of purest bel canto nothing finer could be imagined than the small and unimportant solo which falls to Gerard in the quintet of the first act, as sung by Mr. de Luca. It is as exquisite a bit of the finest vocalism as can be imagined.

"Carmen," April 18, Afternoon

A special afternoon performance of the ever popular "Carmen" drew a capacity house. Interest centered in the appearance of Martinelli as Don José. Martinelli makes a capital hero and sings with all the fire and warmth demanded by the composer. He was in good voice and both in his singing and acting he left little to be desired. Clarence Whitehill as Escamillo was not only picturesque, but his impersonation of the toreador was done in a splendid manner. Edith Mason sang the role of Micaela, while Mabel Garrison was the Frasquita. Geraldine Farrar, of course, was the Carmen. The orchestra under the baton of Polacco did good work.

"Pagliacci" and "L'Oracolo," April 18

The final double bill of the year brought the Italian version of Chester Bailey Fernald's "The Cat and the Cherub," which in its changed form is Leoni's one act opera, "L'Oracolo." Edith Mason, in splendid voice, headed the cast most effectively, and her principal supporter, Antonio Scotti, repeated his marvelous picture of Chim-Fen, the opium den keeper. Polacco conducted the interesting little score with sure hand and well calculated effect. There followed "Pagliacci" with Muzio and Caruso. Miss Muzio repeated on this occasion (her last appearance of the season) the splendid work which she has repeatedly shown New York as Nedda. This young artist has made a truly striking success in her first New York season. Had it not been for her, the Italian repertoire would have been very poorly taken care of. She has proved herself an artist of the very first rank and an accession to the Metropolitan worthy of its traditions. Caruso was the Canio and Pasquale Amato, who as the season drew to a close, progressed regularly toward return to his best vocal form, the Tonio. Papi conducted with the same care and effectiveness which Polacco had bestowed upon the first opera. Needless to say the house was jammed to the very last inch of standing room with an audience as enthusiastic as it was large.

"Iphigenia in Tauris," April 19

Richard Strauss' version of Gluck's "Iphigenia in Tauris" was the final work of the season to be presented in German. The cast was as before, with Mmes. Kurt and Sundelius and Messrs. Sembach, Weil and Braun in the principal roles. As in previous performances, the splendid playing of the orchestra under Artur Bodanzky, and the magnificent scenery by Monroe Hewlett—by far the finest set at the Metropolitan—were the best features of the performance. The singers of the cast again found difficulty in approaching the pure, clear, flowing style of singing demanded by Gluck's music. Most successful were the two ladies, Mmes. Kurt and Sundelius, and Mr. Sembach, although Mr. Weil, too, was better than at previous performances.

The Ballet School, April 20, Afternoon

Pauline Verhoeven, ballet mistress of the Metropolitan, supervisor and professor of the ballet school, presents her pupils on one afternoon at the end of each season. There was a large audience, with a lot of little folks in it, to greet them last Friday afternoon. The quality of the work done under Miss Verhoeven's direction was made thoroughly apparent from the uniformly excellent performance of all the members of the school. The principal ensemble numbers were a pastorella, the Ballet of the Hours, from "Gioconda," a Spanish dance and a fantasy danced to the familiar barcarolle from the "Tales of Hoffmann." The soloists of the afternoon were Agnes Roy, Jessie Rogge, May Waterson, Florence McNally, Kathleen Harding, William Axt, Queenie Smith, Millicent Bishop and Irail Gadeskoff. Special mention is due "La Petite Virginia," the mite of a tot who repeated her success of last year's exhibition in a solo dance, a demonstration of some of the ballet exercises, and a wooden shoe dance, shared with "Baby Alice," which the two little folks were called upon to repeat. Maurice and Florence Walton, the well known modern dancers from the Biltmore, graciously contributed a waltz, in which they were assisted by pupils of the school.

"Rigoletto," April 20

The Metropolitan "Rigoletto" with Barrientos (or Hempel), Caruso and De Luca is about as fine a performance of the Verdi masterpiece as one can think of. It has been the "star" opera of this season and last and was very fittingly chosen by Mr. Gatti-Casazza for the final appearance of the season of three great favorites—Maria Barrientos, Enrico Caruso and Giuseppe de Luca. The performance ran its usual splendid course, frequently interrupted by fervid outbursts of applause for each of the principals after some favorite number. Gennaro Papi, the young conductor who has emphatically proved his value in his first

Metropolitan season, was also remembered with a special tribute of applause.

At the close the three great artists were called time after time, and an enthusiastic portion of the crowd remained for the regular Caruso farewell. The great tenor, evidently enjoying the occasion as much as his admirers, made bows and blew kisses innumerable, led three hearty cheers for the U. S. A. and three more for the Allies, and finally, after some twenty minutes of continued calls, cheering and handclapping on the part of his friends, came out under the re-raised asbestos curtain in his street clothes, to wave and bow a last farewell at the end of his fourteenth season.

"Thais," April 21, Afternoon

Geraldine Farrar and Amato, along with several other Metropolitan favorites, carried off the honors of the last matinee performance of the season on April 22. "Thais" was the opera and an exceedingly fine performance was given. Amato, in better voice than on some former occasions, went through his role with the same skill and understanding which has made it so valuable a part of his repertoire. His acting throughout was of the highest order and especially effective in the last scene but one. Farrar was also received with the same amount of enthusiasm and both were obliged to respond to many curtain calls long after the last note of the orchestra had died away. Mabel Garrison, Lucca Botta, Leon Rothier and Kathleen Howard added to the general excellence. Another valuable feature was the magnificent work done by Rosina Galli, première danseuse.

Polacco conducted and again acquitted himself with honor. The audience would liked to have had the "Meditation" repeated, as was shown by the wild applause that greeted it, yet the rule was not broken and the audience had to be satisfied with Polacco's acknowledging bow and that of the first violinist. Every available inch of floor space was taken up by the eager stondees and their constant applause proved that they regretted the close of the season.

Miss Farrar, at the instance of a small knot of friends and admirers who crowded down to the front of the

SPOONER TENOR
Management: F. O. RENARD, 216 W. 70th St., N. Y.

Mrs. POTTER-FRISSELL, Piano Pedagogue, (LESCHETIZKY SCHOOL, certificated) instructs in the Higher Art of Piano Playing, and prepares for Public Appearances. Long and successful career abroad. Many pupils now figuring in the concert halls. Only serious pupils accepted. Address, Leubnitz Neustrasse, Villen Kolonie Kirschwiese 1, Dresden.

TECLA VIGNA
VOCAL TEACHER

Odd Fellows Temple, Cincinnati, O.

Management:
Winton & Livingston, Inc.

Aeolian Hall
New York

DONAHUE

auditorium after everybody else had gone home, indulged, with the assistance of the American flag, in some farewell theatricalities which were in decidedly questionable taste.

"The Canterbury Pilgrims," April 21, Evening

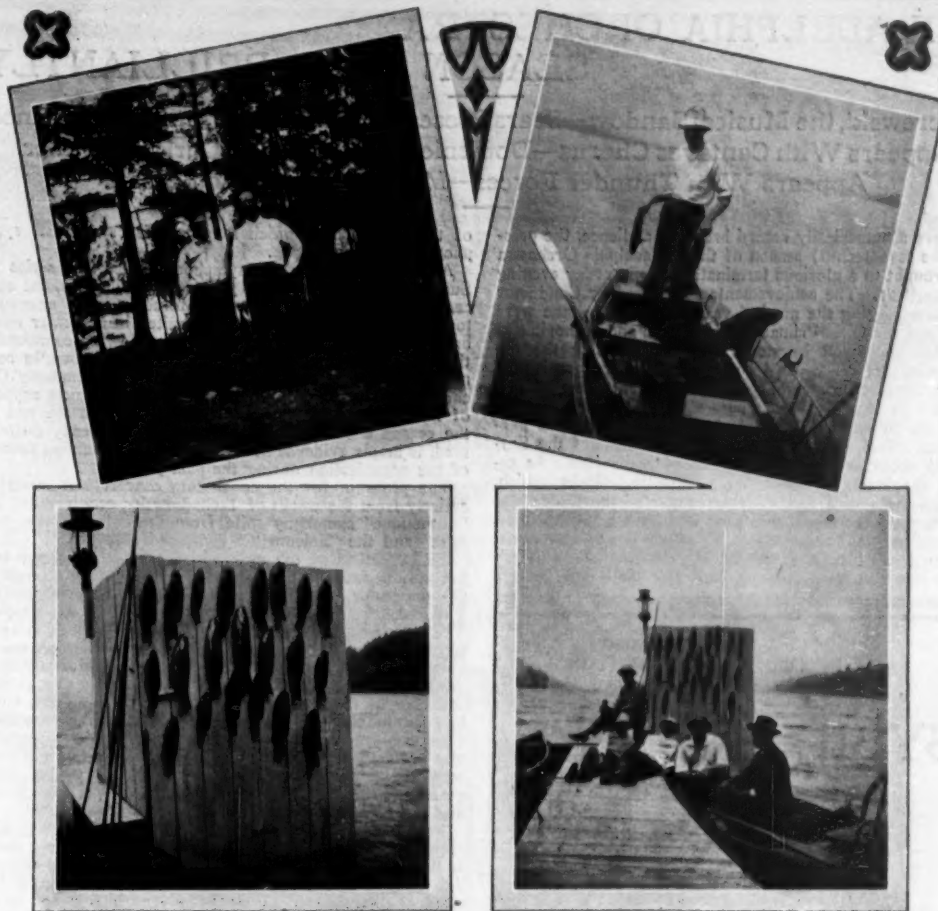
Mr. Gatti-Casazza had the very happy inspiration, under present political conditions, of closing the Metropolitan season with a performance of the one American opera in the present repertoire, De Koven and Mac-kaye's "The Canterbury Pilgrims." It was the first performance at popular prices and the house was filled from top to bottom with an audience that was quick to appreciate and recognize the many fine points of the work. The usual cast took part and vocal honors fell once more to Edith Mason, Marie Sundelius, Paul Althouse and Johannes Sembach. Artur Bodanzky, conducting, was the recipient of a very pretty personal tribute as he came out for the final act, the audience compelling him to rise and bow four times before he could begin the prelude. The great "Hallelujah" chorus, sung in the splendid framework of the Canterbury Cathedral setting, brought the most prosperous season the Metropolitan has ever enjoyed to a fitting and triumphant close.

Dora Gibson Sings at National Arts Club

Dora Gibson, the English soprano who has achieved a remarkable success during the comparatively brief period of her professional life here on this continent, sang at an Evening of Music given on Wednesday, April 18, at the National Arts Club, New York. From the opening number of her first group, which included "Lasciatemi morire" (Monteverde), "Romance" (Debussy) and "O mer ouvre toi" (Delibes), Miss Gibson's lovely voice and thoroughly delightful personality won the admiration of her audience. This impression was deepened by her singing of an aria from Ponchielli's "Gioconda," in which the artist's sense of the dramatic was shown to advantage. Of special interest were two Russian folksongs, still in manuscript, which had been arranged by Kurt Schindler. These were "Mother Dearest" and "Hide Thee, Lovely Maiden," and Miss Gibson's interpretation brought out all the beauties of this typically Russian music. Miss Gibson also sang "Le Nil" (Leroux), assisted by Phyllida Ashley, pianist, and with a violin obligato by Mary Pasmore.

Other numbers on the program were the Paderewski sonata in A minor, played by Miss Ashley and Miss Pasmore; "By the Brookside" (Stojowski), nocturne (Chopin), concert etude in G flat (Moszkowski), by Miss Ashley, and "Caprice Viennois" (Kreisler), berceuse (Pasmore), and finale from the concerto in E major by Mendelssohn, by Miss Pasmore. The program closed with the singing of the "Star Spangled Banner."

Miss Gibson leaves New York the latter part of the week for Canada, where she is booked for a tour with the Russian Symphony Orchestra, Modest Altschuler, conductor.



C. MORTIMER WISKE, THE FISHERMAN.

Not many people know that C. Mortimer Wiske, the conductor of the Paterson Music Festival and the Newark Music Festival, is an enthusiastic fisherman. He spends his summers in Maine indulging in this exciting sport, and also finds time to do some farming. The snapshots shown above were taken last summer at his camp situated in a delightful spot on Lake Christopher, Bryant's Pond, Me. Two of the photographs show a catch of twenty-one choice bass, the result of a few hours fishing. When Conductor Wiske tells his friends of the abundance of fish in the waters of Maine near his camp, many of them are inclined to think his tales are the usual "fish stories." Last summer he invited some friends to spend a few days fishing with him and these snapshots were taken on that occasion. Mr. Wiske not only promised that he would take his friends where they would see the best fishing of their lives, but he guaranteed that they would find bass that would make them use all their skill in landing. One of the guests was so enthusiastic with the results that he insisted that he be photographed with the first two fish he caught, one of which nearly pulled him overboard while he was landing it.

Florence Macbeth

PRIMA DONNA COLORATURA

PRESS OPINIONS OF HER RECENT SUCCESS WITH THE MINNEAPOLIS SYMPHONY ORCHESTRA:—

MINNEAPOLIS SYMPHONY ORCHESTRA WITH FLORENCE MACBETH

The assisting soloist was Florence Macbeth, known in every part of the world of music as "The Minnesota Nightingale." Miss Macbeth was in perfect voice, which means that anything purer, sweeter, or more velvety smooth and gracefully flexible than her artistic vocalization has seldom been heard in the Auditorium. Her girlish personality and picturesque beauty serve her well in her pretty art, aiding appropriately to make her an ideal exponent of singing for singing's sake. Though the devotion of such talent to the artifices of coloratura singing may be deplored, it must be acknowledged that Miss Macbeth does it supremely well.

Her programmed numbers were the "Bell Song" from Delibes' "Lakmé" and the aria "Thou Charming Bird" from David's "The Pearl of Brazil." She was enthusiastically encored and sang as extra numbers the aria "Saper vorreste" from Verdi's "The Masked Ball" and the Strauss waltz, "Voices of Spring." In the David aria she was skillfully seconded by Leonardo de Lorenzo, first flutist of the orchestra, whom she graciously compelled to share her applause.—*The Minneapolis Morning Tribune, Saturday, March 31, 1917.*

Florence Macbeth, Minnesota soprano, was soloist. Looking younger than ever, she sang with her usual sweetness of manner and stage presence. Her voice is fresh, clear and charming, and proved entirely equal to all the demands made on a coloratura voice by those exacting favorites, the "Bell Song" from Delibes'



"Lakmé" and "Charmant Oiseau," from David's "La Perle du Brésil."

The audience plainly demonstrated its pleasure at Miss Macbeth's return and recognized her art with much enthusiasm.—*St. Paul Daily News, March 30, 1917.*

MISS MACBETH CHARMING

Florence Macbeth, the soloist of the evening, was received with a truly moving and deserved enthusiasm. It is a long time—far too long—since her beautifully pure, flexible, effortless soprano voice has been heard here. The "Bell Song" from Delibes' "Lakmé" and "Thou Charming Bird," by Felicien David, with an intricate flute obligato, were written to display the pure, round tones and always fascinating, wonder-compelling resources of just such voices as hers, and Miss Macbeth sang them with something very near perfection.—*C. M. Flandrau, the St. Paul Pioneer Press, March 30, 1917.*

The soloist was Florence Macbeth, the beloved Minnesota diva of coloratura song. It was pleasantly realized how the art and voice of the songstress are steadily unfolding. She sang two well known French arias, the "Indian Bell Song" from "Lakmé" and David's "Charmant Oiseau," her charming flageolets and roulades in the latter being artistically echoed in the flute obligato of Leonardo de Lorenzo. Enthusiastically received, there was another brilliant extra after each number.—*The Journal, Minneapolis, Minn.*

MANAGEMENT: DANIEL MAYER

1005 TIMES BUILDING, NEW YORK

PHILADELPHIA ORCHESTRA SEASON ENDS BRILLIANTLY

**Paderewski, the Musical Sandow—Sears Presents Bonnet at St. James—Jacobino
Appears With Cantaves Chorus—Domenico Bove Heard—Christine Miller
Appears With Thunder Forces—Metropolitan Season Closes**

Before a numerically record breaking audience, the present (the seventeenth) season of the Philadelphia Orchestra was brought to a glorious termination on Saturday evening last, April 21. The achievements compassed by Conductor Stokowski during the musical year now on the wane were many and notable. Primarily, his artistic and authoritative direction succeeded in more firmly establishing the orchestra in that degree of perfect balance whereupon it now stands, abreast of the world's greatest institutions of like nature. In relation to the personnel of the organization itself too much praise cannot be meted out for the harmonious effort and esprit de corps that brought the Stokowski endeavor to the full bloom of realization. As regards the huge and excellent orchestra chorus which, through the genius and untiring energy of the leader, has been formed, the recent production of Bach's "St. Matthew Passion" music, brought forth an excellence of attainment on the part of that branch of Mr. Stokowski's activities which left nothing to be desired. The same may be said

of the male chorus which sang in Liszt's "Faust" symphony, given this season.

Aside from the regular symphonic concerts a series of Sunday performances were presented in this city, the success of which is past history. Moreover, the extensive tours taken by the organization resulted in a greater number of concerts and called forth more glowing commendation than in any previous year. All of the above, in connection with the fact that the Philadelphia Symphony Orchestra Endowment Fund has received the earnest support of music lovers throughout the city, and that the end of the season shows approximately \$625,000 already contributed, is ample evidence of the artistic and financial success of the organization during the past year.

The program for the concluding concert was made up entirely from the works of Tchaikowsky, and included the "Pathétique" symphony suite from the ballet "Casse-Noisette" and the "Solemnelle" overture (1812).

The selecting of the program was indeed a happy one, not only because of the variety afforded, but on account of the particular moods of Tchaikowsky, with which the Philadelphia Orchestra leader seemed to be in rapport. The "Pathétique" symphony was given with wonderful tonal balance and dramatic power. Except when the moods of anguish and hopeless defiance demanded masterly tonal dominance, the soft and smooth strains of the strings, dulcet song of the woodwind and velvet tones of the horns blended in complete harmony throughout the rendition. Furthermore, the melancholy treatment of the masterpiece was portrayed with a fine regard for the esthetic and inner meaning of the work, in view of which the applause that greeted the termination of each movement was spontaneous and unanimous.

From the "Pathétique" to the "Casse-Noisette" suite seemed a long but by no means proved a disquieting stride. It was presented in a truly charming manner, and the joyful spirit of its exposition aroused intense enthusiasm. Indeed, the fascination of playfulness as interpreted by the orchestra in this work appeared to act as a stimulant after the gloom of the "Pathétique." The stirring and dramatic "1812" overture with which the concert closed rang forth with impressive temperamental effect, excellent attention to tonal grading and masterful rhythmic sway. The addition of a large brass choir occupying a box on either side of the stage added greatly to the effectiveness of the number.

The performance opened with a rendition of "The Star Spangled Banner," in which the audience joined as a huge

chorus amid much handclapping and signs of enthusiasm. This portion of the concert, however, was introduced by a faufare indulged in by the orchestra as Mr. Stokowski stepped upon the stage.

At the close of the concert, after tumultuous expressions of approbation, Mr. Stokowski made a brief address apropos to the occasion, and in conclusion pleaded for the existence of the orchestra as a sanctuary of inspiration and idealistic uplift during the trying period through which the nation is about to pass.

(See editorial mention of this concert in "Variations.")

Metropolitan Opera Company Closes

The forces of Gatti-Casazza presented a noble and notable production of Moussorgsky's "Boris Godunoff" at the Metropolitan Opera House on Tuesday evening of last week. From a vocal point of view the cast was replete with an excellence of understanding and a uniform beauty of tonal achievement, that, when occasion warranted, called forth riotous applause from the large audience present. As to the well drilled chorus, its beauty of shading and excellence of attacks created an atmosphere in perfect harmony with the intent of the score. Giorgio Polacco conducted the instrumental division of the opera with his usual artistry and authority. The cast included Adamo Didur as Boris, Lenora Sparkes as Xenia, Kathleen Howard as the nurse, Leon Rother as Brother Pimen, Paul Althouse as Dimitri, Margaret Ober as Marina, Andres de Segura as Varlaam, Marie Matfield as the innkeeper, Carl Schlegel as Tcherniakovsky.

Notable Organ Recital at St. James Church

Joseph Bonnet, of Saint Eustache Church, Paris, appeared in an organ recital at St. James Church, this city, on Wednesday evening, April 18. M. Bonnet is touring the United States under the auspices of the "French-American Association for Musical Art," and much interest was aroused among local organists by the recital in question. The program was made up largely from the classic French school and the artist's exposition of the several numbers listed proved him to be an endowed virtuoso of more than usual technical gifts and esthetic feeling. His command of the instrument was at all times absolute and his spiritual understanding of the works as they were unfolded aroused a sense of keen appreciation coupled with entire satisfaction. The program, as rendered by M. Bonnet, was as follows: Sonata in D minor, No. 1 (Alex. Guilmant), Scour Monique (Fr. Couperin, 1668-1733), fugue in C (Dietrich Buxtehude, 1637-1707), gavotta from the 12th sonata per l'organo (Padre Martini, 1706-1784), toccata and fugue in D minor (J. Seb. Bach), chorale on the tune "St. Flavian" (Seth Bingham), chorale No. 3 in A minor (César Franck), variations de concert (Joseph Bonnet).

S. Wesley Sears, the regular organist at St. James, has done much to foster and elevate the standard of organ, likewise choir, work in this city. His recent series of Monday afternoon recitals at the church in question brought forth favorable comment from various musical magazine and newspaper critics and have created a desire to materially enlarge the field in this branch of musical endeavor.

Sascha Jacobino, Soloist With the Cantaves Chorus

Before an audience that left no seat vacant in the Rose Garden of the Bellevue-Stratford, the Cantaves Chorus, under the able direction of May Porter, on Thursday evening, April 19, gave a most interesting concert. The program, a varied one, was rendered with much spirit of unity and artistic balance. The conducting of Miss Porter was in every sense adequate and satisfying.

The art of Sascha Jacobino was displayed to great advantage during the course of the evening. Mr. Jacobino's solo ability was never better demonstrated. He was at every instant master of the situation, and delivered his numbers in a clear, lucid and eloquent style that won for him immediate and emphatic applause. His tone is large, deeply resonant and remarkably sympathetic. William Sylvano Thunder was a thoroughly capable accompanist.

Domenico Bove Heard

Domenico Bove appeared at Witherspoon Hall on Thursday evening, April 19 in joint recital with Antonino O. Scarduzio. The work of Mr. Bove is at all times interesting and the purity of his tone is ever an enjoyment to his audiences. His style of rendition partakes of a finely poetic nature and a wide freedom of delicate tone shading that brings his violin art to the foreground in a manner that is at once unassuming and effective. His portion of the program was made up from the works of Saint-Saëns, Martini, Joachim, D'Ambrosio and Wieniawski, his opening number being Vieuxtemps Concerto No. 4. Mr. Scarduzio offered several selections from Marchetti, Gounod, Verdi, Ponchiello and Thomas with excellent results. The final number consisted of Massenet's Elegie, with violin obligato. The accompanist on the occasion was Clifford Vaughn, a pianist of scholarly attainments and one whose natural temperament makes of him an unusually fitting exponent of this branch of recital work.

Thunder Forces Give "Israel in Egypt"

An unusually large audience assembled at the Academy of Music on Thursday evening of last week to hear the Philadelphia Choral Society's production of "Israel in Egypt." The chorus, under the very capable baton of Henry Gordon Thunder, displayed a praiseworthy unity of intention, balance and spirit of attack which truthfully earned and deserved the applause with which the efforts were greeted. Indeed, to such an extent was the spirit and dramatic ideas of the work presented under Mr. Thunder's conducting that the soloists evinced their gratification of the chorus work by enthusiastic handclapping. Those assisting on the occasion were Mildred Faas, soprano; Elizabeth W. Thompson, soprano; Christine Miller, contralto, and Nicholas Douty, tenor; all the soloists were in a mood that unveiled the work in a style particularly gratifying, both as to understanding and musical achievement, special mention being due Miss Miller's splendid singing. A large orchestra was in attendance and greatly added to the enjoyment of the evening.

Babette Mann's Recital

Babette Mann, soprano; Leonard Epstein, violinist, and Dr. Eli Edelman, pianist, offered a pleasing program

MANAGEMENT
WINTON & LIVINGSTON, INC.
AEOLIAN HALL

SYBIL

SOPRANO

VANE

KNABE PIANO USED

LEONE ZINOVIEFF

Opera

TENOR

Concert

(Rhadames in the famous outdoor "Aida" productions at the Pyramids, Egypt; Philadelphia and San Francisco.)

Available for spring and summer festivals 1917, and season of 1917-1918

Address: Care of Musical Courier - - - - - 437 Fifth Avenue, New York

Patronized by:

F. Alda
F. Amato
M. Barrientos
E. Caruso
G. Crimi
F. Hempel
G. de Luca
G. Martinelli
V. Maurel
G. La Rue
A. de Segura
and other celebrities.

SALSOMAGGIORE
DRY FOG TREATMENT

Endorsed by prominent scientists, physicians and artists

Play, read, write or converse while taking treatment

Diseases of

Nose
Pharynx
Larynx
Ear
Bronchi

Asthma
Hay Fever
Rheumatism

235 W. 72nd St.
New York,
Phone 3810,
Columbus.

VOLPE INSTITUTE OF MUSIC

ARNOLD VOLPE, Director

146 WEST 77th STREET, NEW YORK

SUMMER COURSES

In All Departments :: :: Special Terms for Teachers

INFORMATION AND CATALOGUE ON REQUEST

STEINWAY PIANO

in the auditorium of the Central Y. M. C. A. on Thursday evening of last week.

Eurydice Chorus in Excellent Concert

Before a large audience in Horticultural Hall on Thursday evening last, the Eurydice Chorus offered a thoroughly enjoyable and eminently satisfying concert, under the able direction of Arthur Woodruff. Among the numbers on the program were works by Saint-Saëns, Busser, Chapuis, Godard, De Fontenailles and some charming and characteristic Irish melodies. Accompanied by Mrs. Schuler's exquisite harp playing, Susanna Dercum, contralto, in some fine Irish folksongs, was heard to great advantage. A cantata, "The Fairy Thorn," by Henry Hadley, dedicated to the Eurydice Chorus, was an addition of Irish atmosphere that came in for a share of decided appreciation. Among the soloists on the occasion were Mildred Faas, Emma F. Rihl, Mrs. Archibald Hubbard and Elizabeth Dickson, the work of the last named being especially commendable.

Paderewski's "Slam-Bang" Methods Again

Before faithful worshippers the second recital of the season by Paderewski was given at the Academy of Music, this city, on Saturday afternoon, April 14. The program was made up by numbers from Brahms, Beethoven, Schumann, Chopin and Liszt.

As is usual on the occasions of a Paderewski recital, the audience was treated to graceful rhythmic sequences, soft (very soft) tonal productions and the always-with-us slam-bang methods of procedure which seem to threaten a wreckage of the instrument upon which the virtuoso performs. It has been suggested that if the soloist's impression is that the piano does not possess sufficient scope for his genius he engage and put into action machinery essential to the running of a boiler factory.

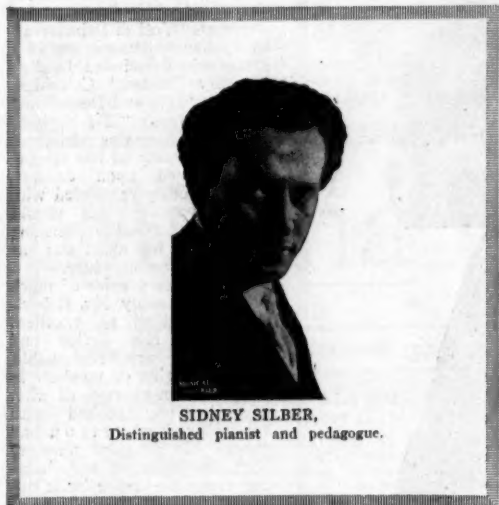
"Boris" at the Metropolitan

The season of the Metropolitan opera ended Tuesday evening, April 17, with a fine performance of "Boris Godunoff," Polacco conducting the regular New York cast.

G. M. W.

Silber Student Gives Successful Recital

Sidney Silber, head of the piano department of the University School of Music, Lincoln, Neb., presented Bernice Norris Frazier in senior recital at the Temple



SIDNEY SILBER,
Distinguished pianist and pedagogue.

Theater, Monday evening, April 16. A large and enthusiastic audience attended and showed appreciation and delight in unmistakable manner. Mrs. Frazier's personality is decidedly dynamic. She has something to say and says it in forceful manner. While each and every number contained great interest still the gem of the evening was undoubtedly the Chopin mazurka which was given an altogether eloquent and charming reading. With added public appearances, Mrs. Frazier will doubtless develop into a player who deserves to be widely heard. She played the Bach-Liszt organ prelude and fugue, G minor; Chopin nocturne, F sharp, waltz, C sharp minor, mazurka, op. 33, No. 4 and ballade, G minor; and Schumann's concerto, A minor, op. 54. Orchestral parts on second piano were played by Mr. Silber.

Louis S. Stillman's Pupils' Recital

Louis S. Stillman presented three pupils in recital on Friday afternoon, April 20, at the Wanamaker Auditorium, New York.

Rita Marks opened the program with a group of three numbers, "Rondo," Beethoven; etude, op. 10, No. 12, Chopin, and "Magic Fire Music," by Wagner-Brassin. Her second group comprised two Chopin etudes and "Rigoletto," by Verdi-Liszt. Her work was well received. Frank Gaebeline gave two groups of solos. He was particularly effective in the second (Chopin) group. Ethel Greene pleased in a group by Rubinstein, Raff and Chopin.

Dudley Buck's New Studios

Dudley Buck, the well known vocal teacher, will open his new studio on April 30 at 50 West Sixty-seventh street, New York. His summer term this year will extend from June 1 to August 1.

"Galli-Curci Wins Big Dallas Audience"

Spanish-Italian Prima Donna Sings Way Into Hearts at Very Start

EFFECTS ARE FAULTLESS

Sustained Notes Astonish Auditors. Voice Limpid and Powerful—Many Calls for Encores

THE DALLAS MORNING NEWS, APRIL 15, 1917.

"Three Thousand Hear Galli-Curci and Cheer Her"

THE DALLAS TIMES-HERALD, APRIL 15, 1917.

The Review of The Dallas Times Herald in full:—

More than three thousand people heard Amelita Galli-Curci, Italian coloratura soprano, at Fair Park Coliseum Saturday night—heard her and cheered her to the echo—cheered her and showed their appreciation so unrestrainedly that the singer afterward declared herself absolutely in love with Texas, if a Dallas audience was a sample of Texans.

Galli-Curci appeared here under the local management of Harriet Bacon MacDonald. The program was very apparently a pleasing one to the audience. On it with the singing countess was Manuel Berenguer, Spanish flutist, and Homer Samuels, Galli-Curci's accompanist. And, by the way, this same Samuels came in for many a word of praise and many a personal hand clap, for the practically perfect effort that he put forth.

It would be difficult to say what Galli-Curci's best number was—perhaps it might have been the mad scene from "Lucia." Maybe it was the "Bell Song" from Delibes' "Lakmé," with the flute obligato by Senor Berenguer—perhaps, in the estimation of some it was the "Home, Sweet Home," or "The Last Rose of Summer," that she gave among the five encores which she willingly offered. These were sung to her own accompaniment, and, be it known, the piano she knew perfectly, before she ever discovered herself as the marvelous singer that she is. She was accompanist and composer when Mascagni in her own Milan told her she could sing and straightway she proceeded to study. But that is another story.

In addition to the two old-fashioned, well known numbers in English, Galli-Curci gave as encores Delibes' "Bolero" and Tosti's "April" in Italian, with "Amours de Jean," an eighteenth century French composition in that language. They were without fault—and that phrase may slightly describe Galli-Curci's wonderful voice. They say it is the most wonderful coloratura since the day of Jenny Lind. Be that as it may, if Jenny Lind could produce any more perfect volume of pleasing sound, then the people of that other generation had every license to go wild about her.

It was a pleased audience which filed out of the big auditorium when finally it permitted the singer to stop, and according to the singer's own statement, she is just as pleased with her audience as it was with her.

Dallas is the only Texas engagement of Galli-Curci.—
Dallas Times-Herald, April 15, 1917.

The Review of The Dallas Morning News in full:—

To the more than three thousand people who heard Amelita Galli-Curci last night at the Coliseum there is little wonder that she is hailed as the sensation of the season—the greatest soprano since Jenny Lind. For two hours Mme. Galli-Curci enthralled her audience as few, if any, artists have done here before. At first the audience seemed frankly curious in the presence of the singer upon whom so much praise had been heaped, but whatever of this feeling there may have been melted into simple adoration before Mme. Galli-Curci had completed her first group of songs.

Despite her eminent success in grand opera there is little or nothing of the staid about Mme. Galli-Curci. Her manner is engagingly free and natural and she sang last night with that supreme ease which not only marked the heights of her art, but also had the effect of holding her hearers almost breathless until she had completed her number.

Mme. Galli-Curci's coloratura effects were faultless, and she was accorded an ovation at the conclusion of such selections as the "Bell Song" from "Lakmé," "Les quinze ans de Rosette" and "Bourbonnais" from "Manon Lescaut." Her sustained notes left her auditors gasping in astonishment and her range was almost incredible. There was a velvet quality to her tones that is met only on a few occasions in a lifetime. Her transitions from her medium notes to her head notes were made with an ease and grace that enhanced the charm of the wonderful tone quality. Above all, her voice had a flexibility that fitted it to every movement and every effect.

LITTLE OF DRAMATIC.

There was little on Mme. Galli-Curci's program that is usually connected with the dramatic, but the soul touching interpretation she gave to the "Mad Scene" from "Lucia di Lammermoor" gave immediate insight to her wonderful power of expression in this character of composition. It must have been noted, however, that Mme. Galli-Curci sang with a repression throughout that showed the way to her hidden strength.

And while to even the average hearer the quality, the range, the sweetness and the power of Mme. Galli-Curci's voice must have been plainly evident, still the manner in which she turned to "The Last Rose of Summer" as an encore and her return after she had completed her formal program to sing "Home, Sweet Home" gave unmistakable proof of the possession of that other great gift—the heart and the soul that are requisite to the adequate expression of these simple melodies.

Mme. Galli-Curci was warmly applauded after every number and was repeatedly recalled after the completion of each group of songs. Encores were demanded from the first and four times the obliging little artist yielded to the insistence of the audience and rendered numbers not on her formal program. Twice, in the "Last Rose of Summer" and "Home, Sweet Home," she played her own accompaniments, a little incident, apparently, but one which added keenly to the enjoyment of a gathering which knew this artist had begun her musical career as a pianist.

IMPRESSION IS INDELIBLE.

There is no way to describe Galli-Curci so that her real greatness may be appreciated. She must be heard—and she should be heard by everyone who has the opportunity. Last night the impression she left on a very large audience was indelible. Between numbers there were expressions of wonderment through the audience and on the cars which left the Coliseum there was comment always on the beauty of the voice that had made an evening something more than earthly, and yet there was no one number on the program of Mme. Galli-Curci that really brought out a tremendous demonstration—that raised the audience from their seats. Mme. Galli-Curci apparently is not that sort of a singer in concert, although one may well imagine that she is such in opera.—The Dallas Morning News, April 15, 1917.



Homer Samuels, Accompanist
Manuel Berenguer, Flutist

Management:
CHARLES L. WAGNER
D. F. McSWENEY, Associate Manager
1451 Broadway, New York

Chickering Piano Used

MAX LIEBLING Conch for VOCAL Repertoire
ACCOMPANIST-PIANO INSTRUCTION
 Address: 930 Seventh Ave. Phone 2490 Circle, N. Y. CITY

CORNELIUS VAN VLIET
The Dutch Cellist
 4641 GIRARD AVE. SO. MINNEAPOLIS, MINN.

MME. CARRIE BRIDEWELL
 CELEBRATED CONTRALTO.
 Formerly of the Metropolitan Opera Company.
 Management: R. E. JOHNSTON, 1451 Broadway, New York.

FRANK FRUTTCHEY
 LECTURES ON MUSIC.
 Available for Universities, Schools, Teachers' Associations, etc.
 Address: Devoe-Detroit Mfg. Co., 933 Dime Bank Bldg., Detroit, Mich.

WITHERSPOON BASS
 Metropolitan Opera Available for Concert and Oratorio
 Address: Management, Wolfsohn Musical Bureau
 1 West 34th Street New York

MARIE SUNDELIUS Soprano
 With the Metropolitan Opera Co.
 Exclusive Management:
 GERTRUDE F. COWEN 1481 Broadway, New York

EDGAR STILLMAN-KELLEY
 STEINWAY HALL NEW YORK, N. Y.

HORTENSE DORVALLE
 Dramatic Soprano
 Available for Concert and Grand Opera
 108 East 17th St., N. Y. Phone 1896 Stuyvesant

REINALD WERRENATH
 BARYTONE
 Management, THE WOLFSONH MUSICAL BUREAU
 1 West 34th Street New York
 Chickering Piano Used

BREATH, LIFE, VOICE
MME. CLARA NOVELLO DAVIES OF LONDON
VOICE LIBERATION

Address all communications to ROBERT MITCHELL
 619 West End Avenue, at 88th Street Phone, Schuyler 19017

MISCH GLUSCHKIN
 Violin Virtuoso
 Management: J. E. ALLEN
 218 Tremont St. Boston, Mass.

JOHN McCORMACK
 In America Entire Season 1917-18
 EDWIN SCHNEIDER, Accompanist
 Manager: CHARLES L. WAGNER
 D. F. McSweeney, associate manager
 1451 Broadway, New York
 Steinway Piano Used

CECIL FANNING Baritone
H. B. TURPIN Accompanist
 Having returned from a year of concert giving in Germany, Italy and England are
NOW AVAILABLE FOR RECITAL IN AMERICA
 Address: H. B. TURPIN, Dayton, Ohio

OSCAR SAENGER
TEACHER OF SINGING
 From the rudiments of tone placing to artistic finishing for concert, oratorio, recital and opera.
 Teacher of many famous opera and concert singers.
 Telephone 687 Lenox STUDIO: 6 E. 81st Street, New York

FAY EVELYN, A STAUNCH CHAMPION OF THE TOMMIES

Fay Evelyn, the beautiful young English soprano, is the staunch champion of the Tommies, and takes every opportunity available to contribute to their comfort and happiness. Before coming to America, a little over a year ago, to continue studying with her teacher, Clara Novello Davies, who has settled in New York, she gave a number of concerts in London with Ivor Novello, the clever young composer, to raise a fund for the erection of huts for the soldiers. The movement thus inaugurated spread throughout England and resulted most successfully indeed for the boys in the trenches.

Last fall she returned to London for a month to be with her mother and husband, John Lear, a young English

with Carlos Hasselbrink, concert master, will aid in making the programs attractive. A complete review of the festival will appear in the May 10 issue of the Musical Courier.

SEASON'S FINAL RUBINSTEIN MUSICALE

Capable Artists Furnish Interesting Program

On Saturday afternoon, April 21, the final musicale of the season for members of the New York Rubinstein Club, Mrs. William Rogers Chapman, president, took place in the Astor Gallery of the Waldorf-Astoria. Those who furnished an altogether interesting program were Helene Tardivel, pianist; Virginia Root, soprano; Duncan Robertson, baritone; Irma and Janet Williams, violinist and pianist. When it comes to a question concerning the pleasure to be derived from the programs presented at the Rubinstein musicales, it, in reality, is no longer a question, for the excellent artists which Mrs. Chapman presents make this a foregone conclusion. The final musicale of the season was no exception to this rule, as a large and enthusiastic audience testified by applause which made encores necessary.

Miss Tardivel opened the program with a Chopin nocturne and a Debussy prelude. This talented young artist possesses excellent technic. She was at her best in the Chopin nocturne, although her playing of the Liszt arrangement of the Spinning Song from Wagner's "Flying Dutchman" was given an interesting interpretation.

By reason of her tour as soloist with Sousa and his band Miss Root's beautiful voice and splendid art has become well and favorably known to music lovers all over the world. For this occasion she chose "Voci di Primavera," by Johann Strauss, and a group which included Liddle's "In My Garden," Coleridge-Taylor's "Life and Death" and Harriet Ware's "Tis Spring." Her audience was delighted with the beauty of her singing and insisted upon encores. She graciously responded with Mr. Chapman's "This Would I Do," a thoroughly charming song, which this artist was one of the first to introduce.

Gifted with a voice of much power and beauty, Mr. Robertson has added an excellent schooling. His diction and enunciation are remarkable, and his singing of numbers in English is an example of what may be accomplished with care. Mr. Robertson had chosen his program numbers with discrimination and, judging from the enthusiastic applause which was accorded him and the number of encores he was obliged to give, his audience thoroughly enjoyed his singing. His program numbers were "Dawn in the Desert" (Ross), in which he was especially successful; "The Brownies" (Lemon), "The Pipes of Gordon's Men" (Hammond), and a group of folk songs, "The Pretty Creature" (Old English), "Massa's in the Cold, Cold

Ground" (American), and "Loch Lomond" (Old Scotch). Mr. Duncan was also heard in two duets with Miss Root, "La ci darem," from Mozart's "Don Giovanni," and "Trot Here and There," from Messager's "Veronique," wherein the two voices blended well. At the piano for both these artists was Mme. Gaudenzi, whose accompaniments bore the imprint of the thorough musician.

The Misses Williams added further diversity to the program with Bach's air on the G string and two Kreisler numbers, "Caprice Viennois" and "Tambourin Chinois," the first of the two Kreisler numbers being the best of the group. Following the program, the usual collation was served.

Last Tuesday evening, April 24, the choral members of the Rubinstein Club gave a concert in the grand ballroom of the Waldorf-Astoria, under the direction of William Rogers Chapman, for the benefit of the guild of the New York Medical College and Hospital for Women. A report of this event will be published in the next issue of the Musical Courier.

Florence Macbeth's Bookings

Florence Macbeth's advance bookings are: May 4, Kansas City Music Festival in "The Messiah"; May 14 to 20, Albert Reiss season of opera comique; May 31, Evanston Music Festival.



FAY EVELYN.

banker. Before returning again to America Miss Evelyn assisted at three big benefit concerts given under the patronage of the nobility. At the recent benefit concert at the Metropolitan Opera House, April 17, she acted as president of the committee composed of society girls, who sold the fascinating dolls dressed to represent the various countries. Few resisted this charming young woman's appeal to help along the cause of the mutilated soldiers.

Newark Festival News

Since the opening of the seat sale for the Newark, N. J., music festival which is to take place Tuesday, Wednesday and Thursday evenings, May 1, 2 and 3, indications point to concerts crowded with music lovers anxious to hear the great stars who will appear. The principal artists are John McCormack (May 1), Amelita Galli-Curci (May 2), and Eugen Ysaye (May 3). The list of assisting artists is also worthy of special attention, including Donald McBeath, violinist; Edwin Schneider, pianist, on the first night; Merced de Pina, mezzo; Roger de Bruyn, tenor, and Andrea Sarto, baritone, on the second evening; Hazel Moore, soprano; Marguerite Hamel, soprano, and Stetson Humphrey, baritone, at the third concert. Two local singers also will sing incidental solos, these being Mrs. George J. Kirwan and Margaret Davies Stanley, sopranos. A festival chorus of 800 voices and a festival orchestra

Nicholas Garagusi and Clarinda B. Smith in Joint Recital

On Sunday evening, April 22, Nicholas Garagusi, violinist, and Clarinda B. Smith, soprano, made their first New York appearance in a joint recital at the Princess Theater. Mr. Garagusi proved by his playing to be an artist with a brilliant future. His tone showed depth and expression and his interpretation of the concerto in A minor by Vieux-



NICHOLAS GARAGUSI.

temps and "Rondo Capriccioso" by Saint-Saëns was indeed masterly. Many encores were necessary before the audience could be quieted.

Clarinda Smith, possessor of a soprano voice which contains considerable warmth and lots of temperament, sang "Si mes vers avaient des ailes," Reynaldo Hahn, and "A

Spirit Flower," Campbell-Tipton, in a manner which also received hearty applause, and an encore was necessary. Particular praise must be given to Miss Smith for her enunciation, which was clear and distinct. John Daley, accompanist for Miss Smith, and Dr. J. Mendelssohn, accompanist for Mr. Garagusi, both were capable assistants and shared in the success of the program.

Soder-Hueck Pupil Scores as Rosalinde in "Die Fledermaus"

The Mozart Ladies' Chorus and Mozart Verein, Carl Hein, conductor, gave a very fine amateur performance of Johann Strauss' "Die Fledermaus" at Terrace Garden, New York, on April 22. Ellis Marion Ebeling, soprano, sang the leading soprano role. Her voice is one of fine range and quality, and as Rosalinde, Miss Ebeling proved to be an artist of great versatility.

The Czardas was given with vibrant voice and emotional feeling, the presto ending with a ringing high D above the line. Miss Ebeling's work aroused storms of insistent applause, and she received many flowers. All in all it was a splendid performance, giving keen pleasure to every one.

Miss Ebeling (in daily life Mrs. Schwartz) who came to Mme. Soder-Hueck's studios this season for finishing touches in tone and interpretation like many singers, is very impressed with the splendid results obtained.

Harrison Keller and Stewart Wille Begin Extended Tour of the West and South

Harrison Keller, violinist, and Stewart Wille, pianist, two superior young artists who have combined their talents and energies for the past two seasons in the performance of ensemble programs, began an extended tour of the West and South on April 20, with an appearance at Santa Barbara, Cal. The engagement, under the direction of Charles F. Horner, is the musical feature of the Chautauqua course, which includes twenty weeks and covers all the larger cities of the West and South. During this remarkable tour, Mr. Keller and Mr. Wille will give more than one hundred and thirty joint concerts. On its conclusion, in September, the two artists will have several weeks of relaxation, after which they will undertake a second tour of fifty additional bookings, under the lyceum series of artist concerts. The latter appearances will take place during October and November. About the first of December they will return to Boston, where they have made their headquarters for the past few years, and thereafter will be available for further engagements in the East.

At all of their concerts, Mr. Keller and Mr. Wille expect to give at least one large concerted work, as a suite or a sonata, and several groups of shorter numbers for violin and piano alone. Their repertoire is extensive and includes many interesting novelties.



HARRISON KELLER, VIOLINIST, AND STEWART WILLE, PIANIST.

Rarely have two such excellent artists joined forces with so delightful effect. Mr. Keller and Mr. Wille began their concerted work in Europe prior to the war, where they experienced many successes in Russia and Germany. During the past two seasons they have played extensively in the East and have won great popularity in the New England field.

Mischa LEVITZKI Pianist

Some Press Reports of his recent appearances in Indianapolis, St. Louis, Syracuse and Montreal

YOUTHFUL PIANIST RIVALS PADEREWSKI IN HIS BOYHOOD DAY

Mischa Levitzki played a piano recital at Sheldon Memorial last night which is destined to be a memorable event in the lives of the small audience attending. Comparisons with a similar occasion were made by some of those present, namely, Paderewski's first appearance in St. Louis many years ago, when the entire attendance was less than fifty. In both cases the result was the same, the young artists revealing themselves not alone as singularly gifted, but imbued with a fine determination to achieve the highest position in the overpopulated realm of pianism. In the older man's case, this ambition has been grandly fulfilled.

As for the young Levitzki, nature has been kind to him in that he is possessed of great talent and a determination that will let nothing stand between him and success. St. Louis music lovers seldom have been privileged to witness a similar exhibition of poise, self reliance and energy in one so young.

Levitzki plays without a hint of affectation and with tremendous strength and facility. He apparently has mastered his instrument to the point where it yields completely to his will, thus leaving him free to interpret the composer.

This mastery was displayed to the best advantage in the strictly mechanical Bach Chromatic Fantasia and Fugue with which the program opened. This finger exercise out of the way, Levitzki's playing of the Gluck-Brahms gavotte showed that, as an interpreter of certain forms, he is already a mature performer. This was even more strongly emphasized in Mozart's Turkish March with its swirling, swinging rhythm.

In the concluding Chopin-Rubinstein-Liszt group, Levitzki played beautifully. His style of presenting the Sixth Rhapsody was forceful and elegant. He gave as a concluding extra Chopin E minor waltz in the grand concert manner.—Richard Spamer, in Globe-Democrat, St. Louis, Mo.

ST. LOUIS AUDIENCE THRILLED BY PLAYING OF BOY PIANIST

Levitzki, pianist, made his local debut last night at the Sheldon Memorial auditorium. It was not so much that he had sufficient speed of fingers to give a dazzling performance of Rubinstein's formidable "Staccato" etude—most youthful prodigies revel in technical feats—as it was the maturity which enabled him to give a most significant rendition of a work so profound in meaning as Beethoven's "Waldstein" sonata. The slow movement especially, with its depth of thought and feeling and its searching beauty, was such as scarcely any other Beethoven player of Levitzki's age could equal.

It is difficult to recall a pianist who plays with such complete poise and quiet absence of effort. His body remained almost motionless, and without lifting his arms he was able, by the sheer strength of his wrists, to build up portentous volumes of sound. He possesses an extremely dexterous rhythmic sense and an individual tone, full bodied and lustrous.

Director Frederick Stock of the Chicago Symphony Orchestra has engaged him as soloist for that organization's first concert in the fall.—Post Dispatch, St. Louis, Mo.

YOUNG RUSSIAN PIANIST GIVES BRILLIANT PROGRAM

Seldom does a pianist as young as Mischa Levitzki, who appeared in a concert last night at Caleb Mills Hall, have the power to hold the attention of his audience through a classic program embracing Bach, Schumann, Chopin, Liszt, and a Beethoven sonata as did this remarkable young Russian artist. The audience expressed enthusiasm and a keen interest in the work of Mr. Levitzki, who gave himself up with a deep seriousness to the beauties of the music which he unfolded with an almost faultless technique and an intelligence of interpretation surprisingly mature. His tone is noble and of velvety smoothness, which is never lost even in the heaviest passages, which he takes with a fascinating ease and sweeping freedom, displaying an astonishing strength and depth of tone.—News, Indianapolis, April 4, 1917.

MISCHA LEVITZKI IS WELL RECEIVED HERE

Those who heard Mischa Levitzki—and they comprised the largest audience that Crouse College hall has known since commencement last June.

Levitzki is not an extremist. He plays the works of the great composers in a manner which shows his respect for them and for his art. He has no gestures, no grimaces, no contortions. His tone is full and rich, even and clear. He played the noble "Waldstein" sonata of Beethoven with a style as sane as it was beautiful, simple and thoughtful. The three Chopin numbers were characterized by the unerring instinct for the melodic phrase, which seemed to mark each and all of the young musician's interpretations. In the brilliant Sixth Rhapsodie his clear tone and glowing full blooded melody aroused the audience to a storm of applause.

Many thanks are due the members of the music faculty of the College of Fine Arts for bringing Levitzki to Syracuse. He is one of the pianists who will count for most in the future.—The Syracuse Herald, March 29, 1917.

LEVITZKI RECITAL PROVED SUCCESS

Mischa Levitzki made his first appearance in Montreal at the Windsor Hall last night, before a large audience. The young Russian artist's program was one which the Polish master himself (Paderewski) might have chosen—Bach, Mozart, Beethoven, Schumann, Liszt, Chopin, and Gluck-Brahms—a classical selection presenting in instances difficulties which an older player might have approached with greater trepidation than was apparent in Levitzki's performance. Seriousness was the keynote of every interpretation.

The sympathetic resemblance was most marked in technique, tone coloring, and light touch. Levitzki, although a Russian by birth, does not possess the melancholy tenderness character-



istic of the Slavonic people. He is essentially intellectual and individual, but never allows the latter quality to lead him into exaggeration. At all times his playing was broad and masterful. The Liszt Rhapsody, No. 6, was played with great brilliancy and volume of tone, and a marked impression was made by Mozart's "Marcia alla Turca," which was encored. Levitzki satisfied the audience by repeating the number.

The outstanding feature of the recital last night was the playing of the Beethoven sonata, op. 53 (Waldstein). In this number Levitzki's interpretation was in some ways superior to that of Paderewski. It was throughout more masculine in treatment, and was rendered with great effect and true Beethovenian grandeur. Good in every number of the program, his base was exceptionally telling in this sonata.

The gavotte by Gluck-Brahms was rendered with great charm. The pianist gave an individual but adequate interpretation of Schumann, and volume and beauty of tone marked his playing of the organ prelude and fugue in A minor by Bach. The applause which followed the close of the program was acknowledged by two encores, the artist playing Chopin's waltz in G flat, and Rubinstein's Staccato Etude.—Gazette, Montreal, Canada.

MANAGEMENT: DANIEL MAYER, TIMES BUILDING, NEW YORK

BALDWIN PIANO USED

BEETHOVEN SOCIETY'S CONCERT A BRILLIANT EVENT

Marie Sundelius, Astrid Ydén, Ruth Helen Davis and
the Choral Under the Direction of Louis
Koemmenich Heard in Excellent Program

Those in attendance at the last private concert of the
season which was given at Hotel Ritz-Carlton, New York,
Wednesday evening, April 18, by the Beethoven Society,



LOUIS KOEMMENICH,
Conductor of the Beethoven Choral.

organized by its president, Mrs. James Daniel Mortimer,
only three years ago, witnessed the general success of the
evening and noted the rapid strides that the society has
made in its comparatively short career.

The Choral seated against a background of American
flags, made a handsome picture and under the able direc-
tion of its conductor, Louis Koemmenich, sang delight-



MRS. JAMES DANIEL MORTIMER,
President of the Beethoven Society.

fully, showing at the same time, that its work had the
stamp of merit. The voices were well blended; the chorus
sings with a knowledge of what it undertakes. Mr. Koem-
menich's training of them reaped the desired end—an



MARIE SUNDELIUS,
Soprano.

artistic effect. As a conductor whether it be of mixed
voices or not, he stands out conspicuously as one who goes
about his work with little pomp and ceremony. On the
other hand, he makes his people first realize that they are
to accomplish real work or nothing at all. He does not
believe in bothering with clubs whose one aim is for the
social end. And in that he shows his superior mentality.

The numbers which the Choral rendered were: "Indian
Summer" (Hopkins); "Who'll Buy My Lavender" (Ger-
man); "Elves" (Thuille) and "Springtime." The latter,
a charming number possesses much merit and was sung
with considerable grace and finish by the members. The
composer, Dorothy Watkins, a Beethoven member, dedi-



ASTRID YDEN,
Harpist.

cated her song to Mrs. Mortimer, who has made the club
the success it is today, with the aid of the board of
trustees. In part two, "O Happy Sleep" (Woodman),
and a quaint, oriental melody "Mellican Man" (Bergh)
were the numbers.

Marie Sundelius, soprano of the Metropolitan Opera
Company, created a very favorable impression with her
lovely singing of Ballattella, from "Pagliacci." Her voice
was in excellent condition and she displayed the operatic
side of her work most admirably. In the lighter songs
by Hahn, Gounod, Peterson-Berger and "So Sweet is She"
(old English), she sang with infinite grace and boundless
charm of interpretation. In these she was accompanied
by Astrid Ydén, the clever Swedish harpist. As encores,
she rendered three songs, two of which were Swedish
folksongs.

Astrid Ydén played the Saint-Saëns Fantasia, op. 95, in
which she showed that she was a past master of her in-
strument. Her playing was again characterized by envi-
able technic and her pleasing style. She was rapturously
applauded and obliged to give an encore.

The second part of the program was devoted to "Cin-

derella" the Grimm fairy tale, with music by Franz Abt.
Miss Sundelius, Eva May, Mrs. Eliphalet Nott and Eliza-
beth Starr were the soloists, while the Choral added a
touch of effectiveness here and there. Artistic indeed was
the reading done by Ruth Helen Davis, the well known
disease and author of "The Guilty Man." Mrs. Davis has



RUTH HELEN DAVIS,
Discuse.

one of the most beautiful speaking voices heard in a long
time. Her own beautiful character and keen insight per-
meates her work and makes one for a time forget the
unpleasant side of life. She carried her audience back to
childhood days, when there was nothing to worry one and
the world was seen through lovely colored glasses. The
lasting impression that she made upon the minds of the
grown ups, who forgot themselves for an hour that night,
was that faith is a wonderful thing and it some time or
other brings one happiness. Certainly Cinderella's faith
accomplished her desires.

Randall Hargreaves ENGLISH BARITONE

"A fine baritone voice."—London Standard.
"Sang with much earnestness and beauty of voice."—London Times.
Exclusive Management:
Mrs. Herman Lewis, Inc., 402 Madison Ave., New York

ANNE ARKADIJ

Lieder Singer

"As a singer of songs, Anne Arkadij demon-
strated her gifts in a manner which delighted
her hearers."—Utica Observer.

Exclusive Management: Mrs. Herman Lewis
402 Madison Avenue (Carlton Chambers), New York
Telephones: Murray Hill 7058-2890

GRACE BRADLEY

CONTRALTO

"Her voice is SONOROUS in quality, possessing an UNBROKEN SCALE from HIGH C to BASS C."—Los Angeles Herald.

SARAMÉ RAYNOLDS SOPRANO

SEASON 1917-18

BOSTON-NATIONAL GRAND OPERA CO.

EXCLUSIVE MANAGEMENT: MRS. HERMAN LEWIS, INC., 402 MADISON AVENUE, NEW YORK

Frederic Hoffman Features Folksongs With Lute Accompaniment

Frederic Hoffman, baritone, features songs to lute accompaniment on his recital programs. He finds the general public in America is far from familiar with the beauty of this delightful instrument of ancient origin, which adapts itself particularly to folksong accompaniment. During his residence abroad he discovered the popularity of this unique instrument in Europe and accordingly took up the study of French and German folksongs with lute accompaniment and has been heard in these frequently in Paris, Switzerland and Germany with great favor.

Since his return to America about two years ago, he has been heard often in song programs, with groups accompanied by the lute and is meeting with the same favor extended him abroad.

On the evening of May 21, at the Waldorf-Astoria Hotel, New York City, he will again be heard. His program then will include:

"Phyllis plus avare que tendre" (Bergerette VIII siècle), "Au clair de la lune" (Lull), "D'une prison" (Hahn), "Elegie" (Massenet), "Panis Angelicus" (Gounod), "Le joli tambourin" (Old French), "Aupres de ma blonde" (Old French), "Bed in Summer" (Nevin), with lute accompaniment; "Gesang Weyla's"



FREDERIC HOFFMAN,
Baritone, whose specialty is old French and German folksongs to the lute.

(Wolf), "Mondnacht" (Von Fielitz), "Ich hatte einst ein schönes Vaterland" (Lassen), "Die beiden Grenadiere" (Schumann), "Wanderlied," "Midel ruck, ruck, ruck" (Old German), with lute accompaniment; "Spirit Flower" (Campbell-Tipton), "Life and Death" (Coleridge Taylor), "Troika" (Russian folksong), "L'ame de Pierrot" (Chanson de Montmartre), "Zwei KönigsKinder" (Old German), "Hinter Metz bei Paris in Chalons" (Old German), with lute accompaniment.

Harold Osborne Smith will be at the piano in the numbers unaccompanied by the lute.

Critics have commented in the following typical manner on Mr. Hoffman's programs:

The songs to which Mr. Hoffman played his own accompaniment on the lute were enthusiastically received.—Albany Press and Knickerbocker, January 27, 1914.

The German folksongs rendered by Mr. Hoffman were unique and heartily encored.—Albany Argus, January 27, 1914.

Massenet's "Vision fugitive" and the "Prologue" from "Pagliacci" were artistically and convincingly interpreted by Mr. Hoffman, whose splendid efforts were applauded with enthusiasm by the audience.—Continental Times, Berlin, October 18, 1913.

Frederic Hoffman, the well known American baritone, scored a great success at the "Concerts Rouge."—(Translation) Paris Musica, October, 1909.

Stoessel and Copeland Play in New York

Last Friday evening there was a delightful studio musicale given by Henry Hadley. The Boston artists, Albert Stoessel, violinist, and George Copeland, pianist, together with Mr. Hadley's brother Arthur, cellist, gave a splendidly executed program of music, which included a number of Mr. Hadley's compositions.

Albert Stoessel this season has proved himself one of the foremost of American violinists, and has also firmly established his reputation as a composer. George Copeland is a pianist of parts, who has long been known as a supreme interpreter of the works of the modern French school.

A Genuine Artistic Temperament

Several years ago, when the name of Claudia Muzio, now of the Metropolitan Opera, was totally unknown to the musical public of this country, a mutual friend brought her to Fitzhugh W. Haensel and asked him to hear her sing. Though interesting rumors had reached this manager of Miss Muzio's successes in Italy and Havana, he was wholly unprepared for the beautiful voice and dramatic fire displayed by the young Italian girl. Immediately after this hearing, Mr. Haensel made a verbal con-

tract with Miss Muzio to take charge of her concert appearances should she ever be engaged for opera in this country. Four years passed, when a turn of the wheel of destiny, brought Claudia Muzio to the Metropolitan Opera House to sing leading lyric and dramatic soprano roles. Acclaimed by the entire press after her opening night debut in "Tosca," Miss Muzio was besieged by contracts from managers for her concert appearances. Only one did not approach her, Mr. Haensel. He was waiting to see whether she would remember her verbal agreement of several years previous. Alas, for popular fallacy and the much talked of ingratitude of the artistic temperament—she did! Claudia Muzio is not only a great singer—she is a woman with a sense of loyalty and honor in business as well as in friendship.

Dr. Wolle Conducts Lancaster Oratorio Society

On April 10 the Lancaster (Pa.) Oratorio Society, under the able direction of Dr. J. Fred Wolle, presented an interesting program, assisted by the Philadelphia Orchestra and three soloists. It would be next to impossible to describe the wonderful grasp Mr. Wolle had on every situation connected with this elaborate presentation. He seemed to be the soul and substance of the performance. The large chorus followed him with a precision that was truly remarkable and always with a certainty that relieved the audience of all suspense. . . . So declared the News-Journal of that city, and this opinion is shared not only by those who attended this particular concert, but also by the many who have listened to works conducted by this splendid musician and leader. The same paper also states:

Lancaster's musical worth was fittingly demonstrated to a large and appreciative audience at the Fulton Opera House last evening at the spring festival of the members of the Oratorio Society. . . . The program was well arranged and the entire performance under the capable direction of Conductor J. Fred Wolle, of Bethlehem, who gained national fame as the leader in the Bach Festivals.

This performance of the Oratorio Society brings it to the front as one of the leading choruses of the east. To the lover of classical music it was a treat rarely equalled and every element associated with this vivid and faithful interpretation of Longfellow's "Hiawatha" made it clear that out of the talent of Lancaster was welded a truly great musical assemblage.

The singing of Horatio Connell, basso, was superb and made the characteristics of the artist stand forth conspicuously.

Yvonne de Tréville to Sing at Roumanian Concert at Mrs. Vanderbilt's

Yvonne de Tréville, the famous coloratura soprano, is one of the very few women who have been decorated by the King of Roumania with the Golden Order of the Benemerito. Her operatic triumphs in Bucharest have endeared her to the people of Roumania. She is to sing at the Fifth avenue home of Mrs. Vanderbilt, Tuesday afternoon, May 1, in a concert for the benefit of the Roumanian war sufferers.

The celebrated prima donna will include in her program a group of songs by Chevalier Oscar Spireanu in Roumanian, accompanied by the composer.

Dr. Lulek in Birmingham

An added attraction at the N. F. M. C. convention last week in Birmingham, Ala., was the appearance of Dr. Fery Lulek, the famous baritone of the vocal faculty of the Cincinnati Conservatory of Music. Of the event, the Birmingham Age-Herald of April 18, 1917, said: "Accompanied by Ralph Lyford, Dr. Lulek sang with consummate authority and great sonority the 'Vision Fugitive' aria, from Massenet's 'Herodiade,' Strauss' 'Homeward' and 'The Sun with My Heart Is Singing,' by James MacDermid, of Chicago, repeating the latter." Political notables, as well as musical celebrities, heard the concert. Governor Henderson and Mrs. Henderson entertained a box party that included Governor Brough, of Arkansas, and Senator and Mrs. Bankhead.

Evelyn Hopper Will Have New Offices

Evelyn Hopper, who is now making an extended southern tour in the concert interests of Frances Nash, pianist, and Kemp Stillings, violinist, will return to New York City the middle of May to open new and larger offices on the fourteenth floor of Aeolian Hall. During Miss Hopper's absence from the city her former office on the eleventh floor of the same building is maintained.

"AN AMERICAN ARTIST OF GREAT INDIVIDUALITY"

Charles COOPER Pianist

After Mr. Cooper's last New York recital the N. Y. Evening Sun said:

"There's a dewy freshness which clings to Charles Cooper's playing which gives it, at his every successive recital, a new morning charm. When he was heard yesterday, he was able to recreate the same illusion—if illusion it be. The reason lies, no doubt, in Mr. Cooper's individuality, which carries him quite beyond conscious effort and deliberate routine."

TOUR 1917-18 NOW BOOKING

Address: Secretary to Charles Cooper, 61 West 48th Street, New York City

Steinway Piano

Adelaide



FISCHER

APPEARING THIS WEEK

as one of the soloists

in

Mahler's Eighth Symphony

Chicago Music Festival

24th - 26th - 28th of April

Management of

WINTON & LIVINGSTON, Inc.

AEOLIAN HALL, N. Y.

IMPRESSIONS OF THE MENDELSSOHN GLEE CLUB

By Margery Stocking

Is there any musical instrument as perfect as a well trained chorus of voices, led by a most efficient conductor? Certainly there can be none better than the Mendelssohn Glee Club. That certain thrill which arises from a number of male voices, is not found in any man made instrument.

Louis Koemmenich's men are trained to the finest shadings of color, and a perfect sense of rhythm. They displayed the technic to excellent advantage at their concert last week in the Hotel Astor.

There were songs of Heaven,
Songs of earth,
Songs of joy and gladness,
Songs of mystery
And of mirth,
Songs of maids and sadness,
Songs of passion,
Songs of love,
Songs of men and madness.

The first number, a group of three songs, "Suomi

mystery and solemnity of sweetness which is almost unearthly; the third, a lover's song, mildly contemptuous of all things but one, on earth or in Heaven, had a touch of humor.

After a short intermission, George Copeland gave a delightful twenty minutes with Debussy—that poet of French composers. An interpretation of one poet by another. The entire group was veiled in that soft mystery of dream stuff which marks Debussy. The "Reflets dans l'eau," were just that, shimmering and wet, little wavelets lapping playfully over and over one another, giving the lie to the reality of that duplicate world.

Mr. Copeland's cathedral chimes were so vividly real, that one had but to close his eyes to imagine himself among the hills of France at evening.

The club's second group of three songs, were "The Lotus Flower," Schumann; "In the Streets of Rome," Baldamus, and "Tarantella," Dubois.

The story of the wooing of the lotus flower by the moon was exquisite in melody, as well as sentiment. Its soft minor theme was carried by the tenors with a humming accompaniment by the lower voices.

The second number beginning, "A gentle maiden, young and fair," sung as a round to a lively tempo, caused a gale of merriment and spontaneous applause. The "Tarantella" full of Italian fire, swung along to the peculiar time of the

that breathes the comfort of democracy throughout eternity.

While waiting for George Copeland to give the Spanish dances, in glancing over the audience, one could but be impressed by its flower garden aspect, even to the boxes of femininity, which were not so very different in effect from the window boxes of hyacinths outside. To be sure there was an abundance of the less ornamental sex but their severe black and white only offset the gaiety of wives and daughters.

The first two of Mr. Copeland's Spanish dances were alive with the throb and clack of tambourine and castanet, and that fiery snap which lies beneath the slumberous surface of everything Spanish. Then came the "Dance Espagnole," soft and illuively sweet as summer moonlight on a silent lake. The three by Albeniz were richly Castilian, while the last "A los Toros," Turina, was a whirl of devil fire and lightning tempo, bringing out the storm of applause, which recalled Mr. Copeland for a dreamy encore.

The club gave us two more sacred songs and one rollicking one, which were thoroughly appreciated. Then led by the club, the audience boomed forth "The Star Spangled Banner." Louis Koemmenich stood facing the audience meanwhile, his baton down. He listened through the first verse, his suffering was obvious, and when he couldn't



AN ARTIST'S IMPRESSION OF THE MENDELSSOHN GLEE CLUB, LOUIS KOEMMENICH, CONDUCTOR, AT ITS LAST CONCERT, APRIL 17.

Song," Mair; "Evening on the Lake," Attenhofer; "Oh! Thou Clear Shining Heaven," Silcher; gave a fair idea of what this unit is capable of doing. I say unit, for no other word so fully expresses the absolute oneness of this human organ. The first two songs are filled with the

dance which grows faster and ever faster. They were obliged to repeat it.

"Thanatopsis" was rendered to a rather heavy setting tending toward the sacred type composed for the club by Mosenthal. "Thanatopsis," that deathless bit of poetry

stand it any longer, he started us off in the right tempo, but it wasn't much use. No doubt he was glad when it was over. So were we—but what could he expect, we didn't happen to have the training of the Mendelssohn Glee Club.

LOUIS SIEGEL

VIOLINIST

NEXT SEASON'S TOUR UNDER EXCLUSIVE MANAGEMENT WINTON & LIVINGSTON, INC., AEOLIAN HALL - - - NEW YORK

Victoria **BOSHKO** Pianist

Season 1917-18

Management: R. E. Johnston
1451 Broadway - - - New York
STEINWAY PIANO



ARTHUR

HERSCHMANN

"Achieved a Triumph."

(New York Times)

Endorsed and engaged by leading Conductors of Orchestra and of Oratorio.

Address: V. M. LEROY, Secretary
140 West 82d Street

NEW YORK

FERNANDO CARPI, VERSATILE TENOR

Some persons say that a great tenor is born, and some say that he must be made, and the question is an open one. However, the fact remains that Fernando Carpi, the young tenor who has been distinguishing himself so signally this winter at Havana, and more recently at the Metropolitan Opera House, appears to come by his vocal and artistic activities as a matter of heredity. Destined originally for the profession of law, he undertook a course of study at the Bologna University, but while he was a student there his happy spirits often found vent in song in a purely amateur way, and it was his young companions at the boarding house at which he was living who first noticed that his voice and manner of using it were far above the ordinary and seemed to invite thorough cultivation. Suffice it to say, the youthful law student finally decided to follow the advice of his friends, and at once he began a systematic course of musical and vocal study.

Several coincidences are of particular interest in the career of Fernando Carpi. One of them was that while he pursued his course of instruction at the Bologna Conservatory one of his fellow pupils was Riccardo Stracciari, who later became the celebrated baritone. Carpi and Stracciari were not only in the same class and had the same teachers, but also graduated on the same day, each receiving the highest distinctions in the way of medals and diplomas, and later on they sang together frequently at the opera houses of Milan, Naples, Rome, Buenos Aires, Petrograd, Warsaw, Odessa, and, in fact, at many of the best opera houses all over the musical world. Last winter they were together again at Havana, when the two friends and fellow pupils scored striking successes.

Another significant episode in Fernando Carpi's life was his debut at the Teatro Fortuna in Fano, Italy, for his father, who also was a celebrated tenor, had



started his own career in the same theater, in the same opera, and under the same maestro as the son. The debut in both cases was in the role of the Duke in "Rigoletto." The family talents were not confined only to the elder Carpi and to Fernando, for there is also the latter's sister, Carmen Carpi, who at present is at the San Carlo Opera in Naples. She created the title role in "Madame Sans Gene" there this winter, and made such a tremendous hit that she was re-engaged for next season.

Mr. Carpi considers his real debut in point of importance to have been made at the London Covent Garden Opera in "Rigoletto," when his co-singers were Mme. Melba, Sammarco and Journet. The performance was under the direction of Mugnone, one of the greatest Italian conductors. The Carpi debut made such a favorable impression upon the audience and the critics that four seasons of engagements followed for the singer at the Covent Garden Opera. Thereafter he spent some years in traveling, making appearances among other places at Buenos Aires for two seasons and Chile for one season.

During the winter just passed Fernando Carpi was to have had frequent appearances at the Metropolitan Opera, for he had been especially engaged to sing opposite Lucrezia Bori in all her roles. However, owing to her loss of voice, the opportunities for Carpi were not plentiful, and therefore he was given a chance only

as Almaviva in "The Barber of Seville," and as Alfredo in "Traviata." Also he sang at numerous concerts.

Mr. Carpi's extremely fluent and agreeable voice, his keen intelligence in matters of interpretation, his uncommon musical taste and his very engaging personality made him a real favorite here, and his further activities at the Metropolitan are being looked forward to with interest next season, when unquestionably he will be given greater opportunities for the exercise of his art. Owing to a previous contract made with Havana, Mr. Carpi twice was compelled to interrupt his Metropolitan work by journeys to the Cuban capital. He created a deep impression in "Rigoletto" and "Traviata," and his press notices speak volumes for the warmth of the reception he was given in the Southern city.

Among his best roles are those in "Bohème," "Tosca," "Manon," "Werther," "Mignon," "Marta," "Mefistofele" and "L'Elisir d'Amore." However, his repertoire embraces many other parts, both lyric and dramatic.

Mr. Carpi, who is of tall, athletic build, and is a strikingly handsome man, is cosmopolitan in his tastes and ideas. He speaks English fluently, and is tremendously interested in all the American manifestations of life and thought in this country. He is particularly fond of outdoor sports, being an adept in the fields of hunting, bicycling, riding, swimming and, in fact, most forms of strenuous athletics. Mr. Carpi has attended automobile, cycle and horse races in this country, and now looks forward to his first experience with baseball.

All in all he is a rare combination of thorough artist, polished gentleman, and wholesome manliness, a combination formerly not thought possible in the case of a tenor, but now found frequently among singers of modern training and education.

The Volpes Entertain

An altogether delightful "At Home" was that given on Sunday afternoon, April 22, by Mr. and Mrs. Arnold Volpe. Tea was served from four until five and was followed by an informal musical program, presented by Ossip Gabrilowitsch. Mr. and Mrs. Gabrilowitsch were the guests of honor, having made the trip from Boston to New York for that purpose. Many distinguished guests were present, among the most prominent being Mr. and Mrs. J. W. Spalding, Albert Spalding, Professor Cornelius Rubner, Dagmar Rubner, Mrs. Julian Edwards, Mr. and Mrs. Louis Koennenich, Alfred Pochon, Adolfo Betti, Ivan d'Archambeau, Dr. and Mrs. Percy Goetchius, Mr. and Mrs. Ernest Carter, Emma Thursby, Dr. and Mrs. Alfred Meyer, Mr. and Mrs. Daniel Gregory Mason, William Tuthill, Mr. and Mrs. Burnet C. Tuthill, Mr. and Mrs. Gardner Lamson, Mr. and Mrs. Henry Holden Huss, Emilie Frances Bauer, Marion Bauer, Miltonella Beardsley, Matja von Niessen-Stone, Nina Dimitrieff, Victoria and Nathalie Boshko, Mischa Levitski, Karl Jorn, Edward Lankow, William Beck, Mana Zucca, Laeta Hartley, Fay Foster, Vera Barstow, Mme. Baron-Fonariova, Enrico Scognamiglio, May Scheider, Josiah Zuro, William Humiston, Walter L. Bogert, Mr. and Mrs. Eugene Bernstein,

Elinor Comstock, Mr. and Mrs. Hans Lets, Arkady Bourstin, Mr. and Mrs. Francis Young, Mr. and Mrs. Mark Fenaroff, Richard Epstein, Mr. and Mrs. Alexander Russell, Mr. and Mrs. Paolo Gallico, Dr. E. W. Auzal, Edwin Hughes, Gerald Maas, Mr. and Mrs. Louis Fehr, Joseph Mandelkern, Mr. and Mrs. Victor S. Flechter, Dr. and Mrs. Percy Friedenberg, Carolyn Ortmann, William Ortmann, Mr. and Mrs. Edward Bromberg, Mrs. Henry Harmon Hendricks, Adelaide Beckman, Mr. and Mrs. Edward Mack, Mrs. John Moody, Mr. and Mrs. P. R. Moses, Mrs. Frederick Nathan, Mr. and Mrs. Charles Harwood, and others.

As director of the Volpe Institute of Music and of the Young Men's Symphony Orchestra, Mr. Volpe has won for himself a very large place in the musical life of the

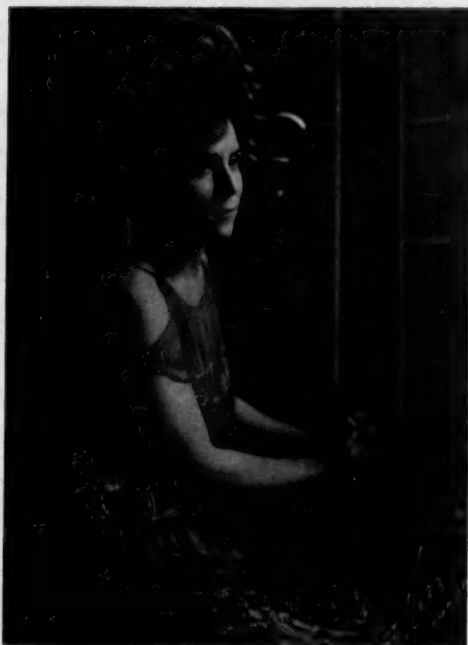


MR. AND MRS. ARNOLD VOLPE.

metropolis and in the regard of music lovers in general. His gifted wife is a singer of fine attainments, sharing with him the kind sentiments of an ever widening circle of admirers. This affair served to show that the Volpes, in addition to being musicians of genuine worth, are thorough artists of hospitality. A festive air was added to the occasion by the fact that on that day Mr. and Mrs. Volpe celebrated their fifteenth wedding anniversary. Their guests joined in wishing them many more years of happiness, a wish in which their host of friends and admirers all over the country unite.

FRANCES NASH

PIANIST



Appearing as Soloist
with the

Treble Clef Club, Philadelphia
on April 27th

and with the

New York Orchestral Society in
Brooklyn on May 1st

Personal Direction:

EVELYN HOPPER

AEOLIAN HALL . . . NEW YORK

ANNA FITZIU

Prima Donna Soprano

Management:

R. E. JOHNSTON

1451 Broadway . New York

PATRIOTISM AND CHARITY UNITED IN BENEFIT CONCERT

Caruso and Alda Head Monstrous Bill—Clara Novello
Davies Conducts Chorus of 800 Women—Oscar
Spirese, Sybil Vane, Maurice Dambois, Povla
Frijsh, Gabrielle Gills and Others Volun-
teer Services for Worthy Cause

If ever there were a shadow of doubt about artists not being charitable, all such impressions were obliterated after the brilliant benefit concert held at the Metropolitan Opera House, on Tuesday evening, April 17. The artists who appeared on the program responded immediately when the call for services first went around the city, and as a result one of the greatest assemblages of operatic and dramatic stars, together with women prominent in society, joined forces in aid of a double cause—that of raising a fund for the Musical Union of the Women Artists and to buy knitting machines for the mutilated soldiers of the allies. People turned out in goodly numbers, bought programs, flowers and the dolls, purposely forgetting to receive their change, and thus adding their bit to the fund. It grew to be a little fortune!

There were many attractive features on the program. Caruso was there in all his glory and when he stepped upon the stage a wild burst of applause swept from roof to cellar. The idolized tenor stood bowing until the enthusiasm subsided a little and then surprised everyone by singing three charming French songs, among them being Debussy's "Song of the Poor Children." It was a new phase of his art to which the vast audience listened and one quite as magnificent as his operatic work, with which the majority were perhaps more familiar. Caruso always brings down the house, but it seemed that upon this particular occasion his voice was more wonderful than ever. Perhaps because he has a deep interest at present in the soldiers, in as much as his oldest boy recently enlisted in the Italian ranks, and his younger one is a boy scout. As

an encore he rendered a tuneful Italian song composed by Richard Barthelemy, his excellent accompanist. The audience's thirst for more was not even then quenched entirely, and he rendered two additional encores. Cries for "Pagliacci" echoed throughout the house, after the curtain had fallen.

Frances Alda, looking very handsome, appeared twice during the evening. First in a group of songs, admirably assisted at the piano by Frank La Forge, and later as Columbia when she sang the "Star Spangled Banner." Mme. Alda's voice was beautiful and she created the usual enthusiasm in her singing of Massenet's "Ouvre tes yeux bleus" and La Forge's "Ecstasy." For an encore she gave the favorite Woodman's "Open Secret," which again aroused the audience. It would have listened to many more.

Sybil Vane rendered the aria "Un bel di" from "Butterfly" in an exceptional manner, assisted by the orchestra under the baton of Oscar Spirese. In this particular selection, Miss Vane showed her extreme talent for operatic work. The audience's appreciation was such that she responded with Ivor Novello's "Keep the Home Fires Burning," accompanied at the piano by her teacher, Clara Novello Davies.

Maurice Dambois, the young Belgian cellist, assisted by the orchestra, gave several numbers. His playing was more than just praiseworthy, as he formed a strong link of the chain of artists who helped to make the concert the success it was.

Then came a one act playlet "Le Petit Abbe" with Yvonne Garrick, the clever French actress; she was followed by Emile Villemin, in an interesting speech and Gilda Darchy, who recited "La Bataille de la Marne," which aroused such spirit that the entire audience joined in the singing of the "Marseillaise." Sothorn and Marlowe journeyed to the city to help. Mr. Sothorn read Alan Seeger's "Ode to the Americans Fallen in France." Particularly stirring was this because its author later was killed in battle. Miss Marlowe read Julia Ward Howe's "Battle Hymn of the Republic," which was followed by "Verdun" by Harold Begbee. Maurice and Florence Wal-

ton danced several times and amused with their imitation of the college boy fox-trotting.

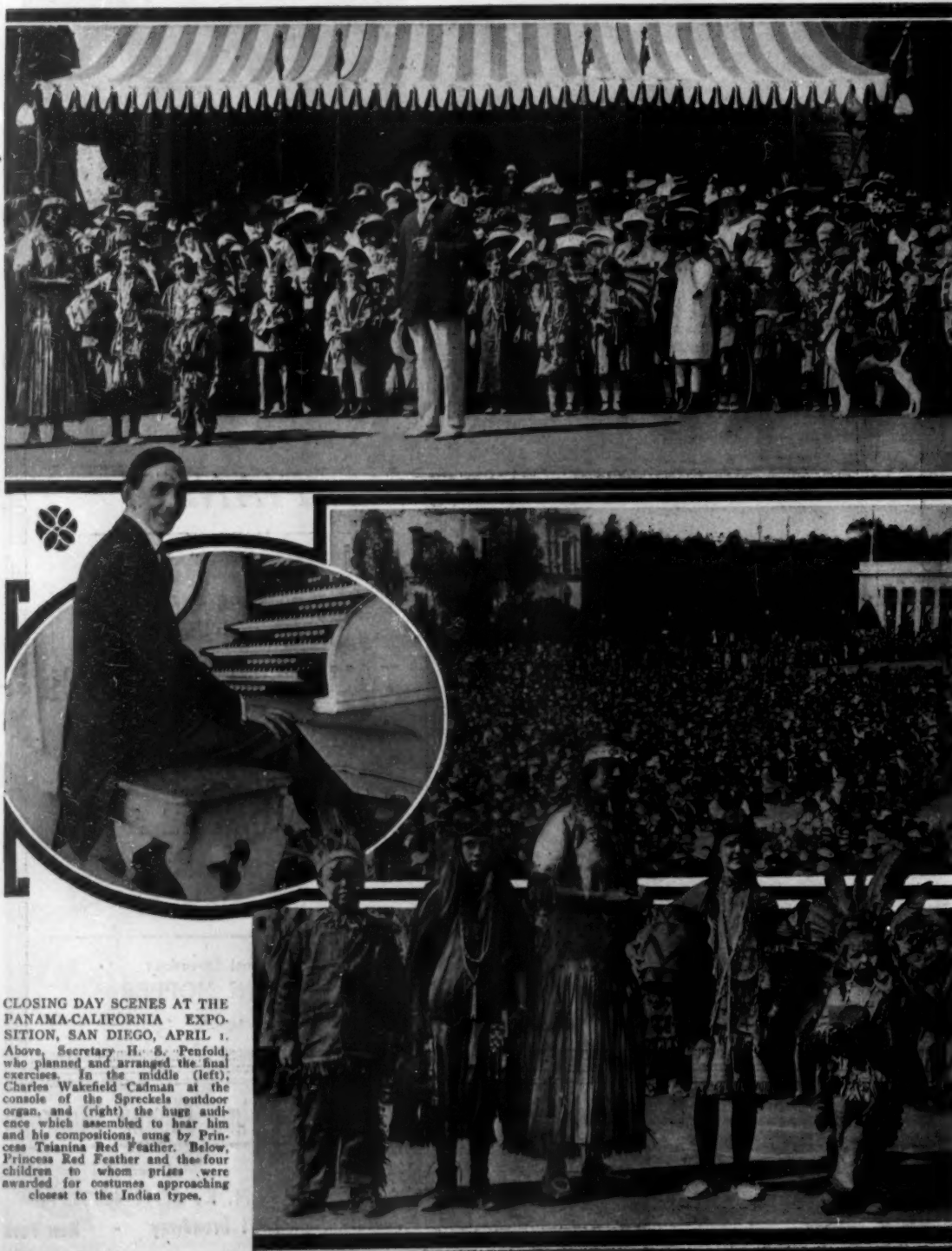
Gabrielle Gills displayed her beautiful voice admirably in an aria from "Manon." She was assisted at the piano by Richard Hageman, whose accompaniments added to the general artistic effect of the number.

D'Agarioff and Grace Bowman appeared in "La Legende de la Sauge" and Sir Herbert Tree attired in the uniform of Colonel Newcomb came in time to pass on a kiss to the people from the famous actress, Sarah Bernhardt, under whose patronage the concert was given. Sir Herbert's witty speech was one of the most successful events of the evening.

The climax came with the singing of "The Star Spangled Banner" by Mme. Alda and "Marseillaise" by Povla Frijsh, in which both were assisted by a chorus of 800 women under the direction of Clara Novello Davies. Their work was of exceptional merit. The most prominent choral societies of this city were well represented; they included: Rubinstein (Mrs. Wm. Rogers Chapman, president), Mozart (Mrs. Noble McConnell, president), Beethoven (Mrs. James Daniel Mortimer, president), and the Mundell Choral Society. The number was so great that standing room had to be provided along the sides of the orchestra and in the gallery for the overflow of the 500 seated on the stage. At the conclusion of the national anthem, the Rubinstein Club, seated in the gallery sang the last few bars of the song alone, giving the effect of an "echo from heaven" (as some one expressed it), which left a deep impression. Alice Verlet sang the Belgian hymn. A curtain raised in the rear of the stage, disclosed the picturesque "Dream Tableau," arranged by Helen Woodruff.

Oscar Spirese and his men rendered very appropriately the Saint-Saens "Marche Militaire Francaise," as the final number at exactly midnight. It must be said that much of the success of the evening was due to the efforts of Christine Eymael and Elsa Gregori, president and vice-president respectively of the union.

During intermission, wax dolls were sold by attractive society girls, under the supervision of Mrs. L. E. Lear, better known in professional circles as Fay Evelyn.



CLOSING DAY SCENES AT THE PANAMA-CALIFORNIA EXPOSITION, SAN DIEGO, APRIL 1. Above, Secretary H. S. Penfold, who planned and arranged the final exercises. In the middle (left), Charles Wakefield Cadman at the console of the Spreckels outdoor organ, and (right) the huge audience which assembled to hear him and his compositions, sung by Princess Teianina Red Feather. Below, Princess Red Feather and the four children to whom prizes were awarded for costumes approaching closest to the Indian types.

CADMAN THE ATTRACTION OF CLOSING DAY AT PANAMA- CALIFORNIA INTERNATIONAL EXPOSITION

Thousands Participate in Final Festival

Closing scenes at the Panama-California International Exposition enlisted the interest of thousands of persons, according to the account set forth in the San Diego Union, April 1:

With an undertone of regret and sadness running through the gaieties of the day, the final curtain was rung down last night on the Panama-California International Exposition, after two and a quarter years of existence, constituting by far the longest run for an exposition of any kind.

A patriotic demonstration and an exhibition by Spanish dancers constituted part of the demonstration. The interest, however, centered in the afternoon's entertainment provided by Charles Wakefield Cadman. This is told as follows by the same paper:

The afternoon's entertainment was reminiscent of the days of the "Original Americans," the program at the Spreckels organ pavilion consisting almost exclusively of Indian music by Charles Wakefield Cadman, who played most of the accompaniments for Princess Teianina Red Feather, who sang the plaintive or merry or the amusing words in tones and manner suitable to the mood of the song. She was easy, natural and graceful in her gestures and posturings, and her tones were soft and liquid, as was to be expected of a daughter of the forest. She appeared in a becoming Indian costume of light brown.

In addition to the vocal numbers, Cadman played a number of his Indian compositions on piano and organ. The plaza in front of the organ was crowded with a sympathetic and appreciative audience, which generously applauded the Indian maiden who feelingly interpreted the songs of her race, and also the composer, who accompanied her singing.

A reception to composer and singer was held in the women's headquarters in the California building, and the rooms were crowded with men and women, who came to express appreciation of the pleasure afforded them earlier in the afternoon.

Mrs. William Crane and Mrs. Marcus Miller presided at the tea tables, and they were assisted by Mrs. E. T. Lannon, Mrs. Frank von Tesmar, Mrs. Max Thelen, Julia Powers and the Misses Townsend. The room was decorated with Indian daisies and nasturtiums, which harmonized with the color scheme of the permanent decoration of the room.

An interesting feature of the day was the presentation of the colors by the princess at the battalion parade of the Twenty-first Infantry. She was attended by Mr. Cadman and two children dressed in Indian costume.

A review of children dressed in the habiliments of the red man followed, and prizes were awarded to Richard Wolf, Crystal Swanson, Virginia Wennrich and Ernest Fawald for costumes approaching closest to the Indian types.

Special credit was given Secretary H. S. Penfold for the success of the day's entertainment, as he had devoted much time and effort in planning and arranging for the final exercises.

A THUMBNAIL SKETCH OF MARTINELLI'S CAREER

Metropolitan Tenor's First Musical Stage as Cornet Player—His Gradual Transformation to Operatic Singer—Good Advice to Prospective Singers—Opinion About Vaudeville, Movies and Cabarets—Discusses American Audiences—The Scarcity of Opera in New York—This Season's Remarkable Record—Concert Work—Summer Plans and Family

Before one dips into the interesting career of Giovanni Martinelli, operatic tenor, he should go way back to the time when Martinelli had a fondness for the cornet. Had he not had that hankering for the instrument, perhaps the singer might not have developed. Strange as it would seem, Martinelli's career is based upon his early musical pursuits. And so when one hears the tenor in some of his lighter roles, in moments when his boyish pranks and enthusiasm prevail, then may they see just why Martinelli, the cornetist, furnished the music at all the dances of his village. And why he was sought after by the merry-eyed lads and raven-haired maidens so that they might dance to his wild tunes! A bit later, feet marched over the country-side, again to his music, but under the Italian colors, for the cornet player put in his military service as a member of the regimental band.

Then came the turning point in his life. Possessing a voice of natural beauty, Martinelli frequently amused the soldiers in the barracks by singing snatches of the popular airs. One particular day while so doing, the commanding officer appeared, which, of course, stifled the notes in the youth's throat. But, that was not to be the end of the song, because the officer had heard, but not seen the singer. He asked who had been singing. To say that the offender (as it seemed at the time) shook in his boots would express but mildly the youth's fear.

"If I had lied and denied having sung," said Martinelli the other day while mentioning the occasion to the writer, "it would have been cowardly, so resigned to my punishment, I admitted that it was my singing that he had heard. To my astonishment, he clapped me on the shoulder and exclaimed, 'Boy you have a voice.' His interest did not drop there either, for he almost immediately suggested that I study. To this, however, my father did not agree, and told me that I was a fool to think of such a course and to wipe the thought from my mind at once. This I couldn't do and so I went away to study, but not with a happy heart, for my father's door was closed to me. Not for long though because my teacher made him see that he

would not regret it in years to come. That all happened when I was twenty-three years old."

"Then you do not believe that one must start before then to cultivate a voice?"

"No, by all means, no! In fact, to begin at fifteen or sixteen is too young. One must first see life a bit and besides the body at that age is not physically strong enough for the work of training a voice. When one is fully developed, then only should he think of the sacrifices he has to make. For sacrifices they are! To become a singer, one must deny himself many pleasures. Smoking, drinking, late hours, and parties. Oh, yes, 'tis hard, but so necessary. Many a beautiful voice has gone to smash because the singer was not strong enough to keep away from the temptations. Good health counts much toward the making and retaining of a voice."

"What are your recreations?"

"All American sports! Tennis is my favorite and I enjoy a lively game of baseball but I could never play it myself," he laughed. "I like the movies and dislike vaudeville. But oddly enough, Mrs. Martinelli enjoys vaudeville, so of course I go occasionally." When ragtime and cabarets were touched upon, he shook his head vehemently and exclaimed, "No, no, so inartistic. Some people, though derive a great deal of pleasure from these amusements, but put these same people in a seat at the opera and they generally fall asleep and wake up only to find everyone is going home."

"What is your opinion of the American opera goers?"

"They are intelligent and delightful to sing to, but I do not find them as enthusiastic as the audiences of Europe and South America. Possibly this is because America is young and it takes generations to educate a music loving public. Even though they lack this enthusiasm they make up for it with their loyal support and they do not waver in that for one instant. They seem to prefer, though, the more experienced singers. What to me is a great mystery is why a city of five million people hasn't more than one opera house? Surely, there is room for at least one other and not a secondary one at that. In Milan, a city of two hundred thousand, there are three opera houses and these are crowded nightly. Yet, that takes us back again to the point that time educates the people in music. But, I do feel that if a well based organization with first class artists were to be established, the people would give it their patronage. Competition makes perfection."

Mr. Martinelli has just completed his fourth season with the Metropolitan Opera Company. Before his American debut in 1913, he sang with much success at Covent Garden and Monte Carlo, not forgetting the many leading Italian opera houses. His first appearance in opera was in "Ernani," at the Dal Verme. During the time the tenor has been in New York, he has steadily gained a foothold and won for himself endless admirers.

This season he achieved a remarkable record of having sung in twelve different operas, which were "Aida," "Bohème," "Butterfly," "Tosca," "Trovatore," "Carmen," "Pagliacci," "Sans-Gêne," "Francesca," "Lakmé," "Lucia,"

PIANOS IN PARIS

Weber & Steck Pianos. Pianolas. Pianola-Pianos

We invite comparison with any and all French makes both as regards quality and price.

RENTING FOR MUSIC STUDENTS A SPECIALTY

THE AEOLIAN CO., 22, AVENUE DE L'OPERA

and "Manon" (Puccini). Out of this number can anyone pick with ease a role in which Martinelli excels over the others? No, for he excels in one and all; the critics having emphasized this by their glowing comments upon his masterly work in each role. Martinelli has three favorite operas. They are "Aida," "Carmen," and "Trovatore."

After the conclusion of the Atlanta engagement this week, the tenor will spend the month of May filling concert engagements. His brilliant success of the autumn resulted in so many re-engagements and increased the demand for his services to such an extent, that it is to be expected that next season he will have to devote more than a single month to concert work. Martinelli enjoys this phase of his art, inasmuch as each engagement brings a new audience. There is a fascination about studying their various likes and dislikes.

Last year he went to South America for a summer season of opera, but this year he intends to rest. Accordingly, he has been arranging for the lease of a little cottage somewhere in Connecticut where he can lead the simple life and give all his attention to his charming wife and little baby, who, by the way, is the "apple of her daddy's eye." Scarcely eighteen months old, she already rules the household, where she reigns supreme among her dolls and teddy bears. She is a fickle miss, too, and at present favors a wise looking bunny in a pink vest, with all her affections. "Either bunny goes out in the carriage with the baby or she stays at home," her father told the writer. She has a musical curiosity too, for some one presented her with a music box. Her ingenious mind wanted to find out what made the music inside and like Pandora of the story book she took the quickest means of finding out, and gleefully broke it open. Mr. Martinelli has decided that one musician in the family is quite enough, yet perhaps time will change that decision.

Mrs. Martinelli, a little, attractive black-eyed lady, is her husband's constant aid. She helps him with his correspondence, even to sending off the autographed pictures to "opera idols" of which there are many. Small girls, tall girls, young girls and old girls, prompted by perhaps a fluttering heart, write and ask for a souvenir. One would suppose that Mrs. Martinelli might be jealous, but not a bit, for she sees no doubt that the notes bespeak her husband's popularity with the American people and that in itself is sufficient.

J. V.

One reviewer says "Bad," while nine others say "Good."

WHICH IS RIGHT?

(Performance of the New York Oratorio Society of Bach's "St. Matthew Passion," April 5th)

PORTION OF ONE REVIEW:

Musical America, April 14, 1917.
RARELY HEARD CHORAL WORK POORLY SUNG.

About ten years ago the "St. Matthew Passion" was sung by the Oratorio Society in a style the very memory of which is a nightmare. After another year or two an attempt to efface the deplorable recollection in the form of a more painstaking performance succeeded in some slight measure.

A great if weather-beaten audience filled Carnegie Hall and fathered its thought with glowing wishes. To no purpose, though. The presentation, if superior to the last one of which the society was culpable, clung to that level of mediocrity which is the bane of Bach in this city. It uttered but faint whispers of the glory of a work in its way as titanic as the Ninth Symphony or as "Parsifal" in theirs. It was somnolent, anemic, pedestrian, with now and then a convulsive start into life followed by a relapse into depression.

In the proclamation of some of the staunch chorales and occasionally in some of the fulminant ejaculations of the tubas the sheer splendor of the music lent a convincing beauty and force of expression to the choristers' work. But on the whole the performance conveyed scant intimation of the mighty lyric fervor or dramatic puissance of the "Passion." It lacked rhythm and incisiveness. The first half, in particular, was sleepy. The "thunder and lightning" chorus was only passable. And if this does not burst forth like elemental fire the character of the rest can safely be taken for granted. There was not a little want of clarity and decisive accent in bodying forth the contrapuntal design of various choruses; also a needlessly accelerated pace and a very matter-of-fact expression in certain chorales.

PORTIONS OF NINE OTHER REVIEWS:

The orchestra and chorus in this case had no difficulty in aiding and heightening each other's work. It was a double chorus of 250, a fully double orchestra, with the boys of the choir of St John the Divine, Eton clad, perched high toward the bronzed ceiling of the stage. Over this huge congregation Louis Koemmenich, conducting, was admirable and gave a spirit to the old Bach "Passion" which kept intensely alive until the last tragic burial.—Evening Sun, April 6, 1917.

The performance was one of beauty and of excellence; and the large audience, by its unequivocal expression of pleasure, evidently agreed with me. I do not recall when the women sang with such beauty and finish. That was a consolation worth while.—Evening World, April 6, 1917.

It was plain that the chorus knew the music, and that it had passed beyond a struggle with its difficulties to the higher significance of its expression. A notable feature of the performance was the intelligence that animated it, that coordinated its various elements into a profoundly moving and at the same time a robust and healthy eloquence, a sincere tenderness. The "Passion According to St. Matthew" has often been lamentably sentimentalized. The chorals have sometimes been sung in a lingering pianissimo, like an angel's serenade, instead of the devout utterance of a Lutheran congregation. They were sung last evening with plenty of vigorous piety. There was abundant differentiation made between the reflective, the devotional, the dramatic elements of the choral speech. There was abundant nuance, and there was pregnant utterance of the significance of the music.—Times, April 6, 1917.

A few such disclosures of the significance of the "St. Matthew Passion" as that made under the direction of Louis Koemmenich last evening would do much to alter the public attitude. To be sure, the oratorio was not conceived with a large auditorium and a great assembly in the composer's mind. He aimed at the limits of the Thomas Church and its congregation and planned his music with a view only to the closest intimacy of expressions. To overcome this fundamental condition and construct an interpretation which shall meet the expanded conditions of a concert auditorium such as Carnegie Hall is something of an undertaking, and yet Mr. Koemmenich, by following something like the advice given by Wagner to theater conductors to "bring about the utmost distinctness," achieved a genuine and moving success. The performance was all intelligible, not only the treatment of the text but in the matters of tempo and phrasing. The deep and tender meanings of Bach's music were published with searching eloquence. In this admirable result soloists, chorus and orchestra were equally concerned. It was plain that much study had been bestowed upon the work and the results were most gratifying. In quality of tone the chorus was excellent. In balance it was highly commendable, while in the disposition of accent and the various nuances there was art of an inspiring type. We have not heard the Oratorio choir sing with so much finish and purpose in years.—Sun, April 6, 1917.

Last evening's performance of the Bach "St. Matthew Passion" at Carnegie Hall was a splendid exhibition of choral singing. Particularly in the impressive chorales were the results of Mr. Koemmenich's work apparent. It may be doubted whether "O Haupt voll Blut und Wunden" has ever been sung more devoutly or with a purer musical beauty. In the more dramatic choral portions, also, such as the startling "Barabbas," the Oratorio Society showed the effects of a thorough training and the guidance of a broad musicianship.—Evening Mail, April 6, 1917.

It has been seven years since the Oratorio Society last presented Bach's "St. Matthew's Pass'on," and last night's performance of the great work filled Carnegie Hall as no oratorio has filled it for many a season. The translation used had been revised especially for the performance by Mr. Koemmenich, and the society had made a special effort to make the revival noteworthy. The result must have been gratifying, both to the conductor and to the society; it was certainly so to the audience. Bach's music is not easily sung nor easily played, yet last night's performance was one of the finest things the Oratorio Society has accomplished in recent years. It was in the singing of the chorus and of the principals, and in the playing of the orchestra, polished, vigorous and authoritative.—Tribune, April 6, 1917.

A performance which, so far as the choral singing was concerned, covered the Oratorio Society and its able conductor, Louis Koemmenich, with something that may quite fairly be called glory. The way the choir solved the problems of this music was nothing short of inspiring, and feeling, expressiveness, elevation of style went hand in hand with technical excellence. The chorales were treated with imposing breadth and grandeur, and the achievement in some choruses of almost superhuman difficulties would surely have evoked stormy recognition from the large audience in color and sonority the most resplendent feats of modern orchestration—the effect was overwhelming. Again, the brief choruses, notably that of a single word "Barabbas," had the swift precision and the impact of artillery fire. All in all, it is safe to say that New York is at last developing a chorus which should rank with such an organization as the Mendelssohn Choir of Toronto, as it existed before the war.—Globe and Commercial Advertiser, April 6, 1917.

The chorus sang with brilliancy, sympathy and understanding; dramatic unity was noticeable in the outcries of "Barabbas" and "Let Him be crucified." The chorales, "Here will I stay beside Thee," "Now may the will of God be done," "O man, bewail thy sin," "Commit thy ways, O pilgrim," "O thou with hate surrounded," "When I, too, am departing" and the finale of the oratorio were sung with finish, mellow tone and sympathy. Louis Koemmenich conducted with breadth and fine poise, deserving much praise for his excellent training of the chorus and general ensemble.—Brooklyn Eagle, April 6, 1917.

Louis Koemmenich is entitled to the highest praise for his interpretation of the work and for the efficient training of the choir. Bach's music is almost always instrumental in character and not at all adapted to human throats. The high pitch of some of the choruses and recitatives can very well be explained by the rise of pitch since Bach's day. Handel's tuning fork shows that in those days A was almost as low as the modern F. But all the high passages were sung, and sung well, too, with decision and sustained tone that showed long training.—MUSICAL COURIER, April 12, 1917.

Draw Your Own Conclusions

MUSICAL COURIER

Weekly Review of the World's Music

Published Every Thursday by the
MUSICAL COURIER COMPANY
(Incorporated)

ERNEST F. EILERT, President
WILLIAM GEPPERT, Vice-President
ALVIN L. SCHMOEGER, Sec. and Treas.

437 Fifth Ave., S. E. Cor. 39th St., New York

Telephone to all Departments: 4292, 4293, 4294, Murray Hill
Cable address: Peguajar, New York

Member of Merchants' Association of New York, Fifth Avenue
Association of New York, New York Rotary Club.

NEW YORK THURSDAY, APRIL 26, 1917 No. 1935

LEONARD LIEBLING EDITOR-IN-CHIEF
H. O. OSGOOD
WILLIAM GEPPERT } ASSOCIATE EDITORS
CLARENCE LUCAS }
RENE DEVRIES GENERAL REPRESENTATIVE
J. ALBERT RIKER EASTERN TRAV. REPRESENTATIVE
ALVIN L. SCHMOEGER GENERAL MANAGER

OFFICES

CHICAGO HEADQUARTERS—JEANETTE COX, 610 to 625 Orchestral Building, Chicago. Telephone, Harrison 6110.

BOSTON AND NEW ENGLAND—V. H. STRICKLAND, 31 Symphony Chambers, Boston. Telephone, Back Bay 5554.

PACIFIC COAST REPRESENTATIVE—FRANK PATTERSON, Blanchard Hall, Los Angeles, Cal.

LONDON—ROBIN H. LEONE, 33 Oakley St., Chelsea, S. W. Telephone, 2838 Western.

For the names and addresses of other offices, correspondents and representatives apply at main office.

SUBSCRIPTIONS: Domestic, Five Dollars. Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents.

Entered at the New York Post Office as Second Class Matter.

American News Company, New York, General Distributing Agents.

Western News Company, Chicago, Western Distributing Agents.

New England News Co., Eastern Distributing Agents.

Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington.

THE MUSICAL COURIER is for sale on the principal newsstands in the United States and in the leading music houses, hotels and kiosques in Belgium, England, France, Germany, Holland, Italy, Switzerland and Egypt.

THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.
Devoted to the interests of the Piano Trade.

Plenty of music, fellow patriots, plenty of music. It will help to keep us cheerful during these long days of watchful preparedness.

Eduardo Mascheroni is at work on the music of a one act lyric-idyllic opera, the libretto of which has been written by Godisciani. The title has not yet been determined upon.

The Cleveland Museum of Art has a remarkably fine collection of original prints of the lithographs of Henry Fantin-Latour, the famous series illustrating the music-dramas of Richard Wagner.

To obtain possession of the Lexington Opera House, New York, for his four week season in January and February, 1918, Cleofonte Campanini was obliged to lease the great house for a whole year, which he did without hesitation. Campanini is a leader who thinks only in large terms.

When Brahms' C minor symphony first appeared an enthusiast exclaimed: "This is Beethoven's tenth." When Elgar's first symphony was played Nikisch is reported to have said: "This is Brahms' fifth." Now, what we want to know is: At that rate, how long will it take us to get to another fifth or seventh symphony by Beethoven himself?

"I consider," said Fortune Gallo, an American citizen and managing director of the San Carlo Grand Opera Company, "that my organization is aiding in establishing musical democracy in America, for we give opera for two dollars, while the opera companies controlled by foreign heads charge five and six dollars. They try to reach the masses, but we actually reach the masses. Music is the greatest humanizing and democratizing force, and the nearer it is brought to the people the higher will become their standard of ethics and the quality of their patriotism."

Musicians: be sure to read the editorial "Keep Business Normal" on page 22 of this issue.

The announcement made in the MUSICAL COURIER of March 1, that Cleofonte Campanini was contemplating an opera season with his Chicago Opera Association in New York in the winter of 1917-1918, was confirmed by Mr. Campanini's announcement made on April 16. The MUSICAL COURIER, as is its habit, was six weeks ahead of all the dailies and other musical papers with the news.

Those critics who claim that we as a nation do not always show the greatest respect for our national anthem are right. It should not be played in medleys, it should not serve as a cheap stimulant to bolster up moribund vaudeville "acts," and it should not sound in ribald cafés and cabarets for audiences many of whom usually are in no state even to stand properly as a sign of respect for the venerated tune. "The Star Spangled Banner" deserves at least dignified surroundings and an elevated spirit on the part of the listeners.

It will interest musicians to know that Arthur J. Balfour, the English commissioner to this country, is a keen and intelligent judge of music, and is thoroughly conversant with its history, literature and esthetic and emotional aspects. Often Mr. Balfour has made addresses on music and impressed his professional hearers with his intellectual grasp of the subject and his philosophical penetration into all its significant phases. If Europe had possessed more such statesmen as Mr. Balfour, perhaps the nightmare of the past three years never would have been started.

As will be seen from the telegraphic notice on page 5, Manager Rabinoff, of the Boston-National Grand Opera Company, despite severe handicaps imposed by the declaration of war, carried out the long schedule of his company to a finish, ending in Milwaukee last Saturday evening. In an early issue of the MUSICAL COURIER there will be an extended résumé of this organization's season, one of the most remarkable ever accomplished in America, when the completeness of the productions, the size of the company, and the distance traveled are taken into consideration.

Important elections took place during the recent N. F. M. C. Convention and Biennial in Birmingham, Ala. Mrs. J. Ochsner was re-elected as head of the Federation, as a recognition of the splendid work she accomplished during the past two years. Other positions were filled as follows: Mrs. William H. Jameson, Los Angeles, Cal., first vice-president; Mrs. William A. Hinckle, Peoria, Ill., second vice-president; Mrs. Houston Davis, Birmingham, Ala., third vice-president; Mrs. John Lyons, Fort Worth, Tex., recording secretary; Mrs. George Hail, Providence, R. I., treasurer; Mrs. E. L. Bradford, Albuquerque, N. Mex., auditor; Adelaide Carmen, Indiana, historian. The office of fourth vice-president was abolished and the office of historian was added.

The Tri-City Symphony Orchestra, of Moline, Ill., Rock Island and Davenport, has been so successful that it may be considered to have demonstrated the feasibility of maintaining an orchestra by directing the support and patronage of several cities into a single channel. Ludwig Becker, who for a time was concertmaster of the Chicago Orchestra, is leader of the Tri-City organization, and, according to all reports, he has accomplished remarkable things with the men and the few women who make up his orchestra of fifty-eight pieces. They gave eight concerts this season—four in Davenport, two in Rock Island and two in Moline, and the highest price ticket per concert, when taken in subscription, was \$1.25. They have good soloists, the programs were of high quality, and the patronage has been such that the series for next year already is assured. One of the leading workers in the establishing of the orchestra tells of some of the difficulties encountered. Men who had been playing in cafés and hotels had to be taught the symphony orchestra manner and behavior. The press had to be interested and shown

the worth of the organization to the public. Instruments had to be bought (especially bassoons and other uncommon instruments), and, before all things, the public had to learn how to listen. The whole undertaking has been an educational one for all concerned, and the women and men who have worked for it have accomplished a notable result. Henceforth, they count on smooth sailing, says the MUSICAL COURIER informant, and the outlook is particularly bright.

The Metropolitan Opera Company is presenting an unusual program in Atlanta, Ga., this week. There will be seven performances and seven different operas—a change of bill every evening. On Monday, "L'Elisir d'Amore," in which Mme. Barrientos and Mr. Caruso sang the leading roles, opened the series brilliantly. An enthusiastic and fashionable audience was in attendance. Tuesday, "Il Trovatore" with Mmes. Muzio and Ober and Messrs. Martinelli and Amato, was scheduled to be sung. Wednesday had "Francesca da Rimini," with Mme. Alda and Messrs. Martinelli and Amato. On Thursday afternoon "Tosca" with Mr. Caruso, Mme. Muzio and Mr. Scotti; on Friday, "Boris Godunoff" with Didur, and "Siegfried" at the Saturday matinee with Mme. Gadski. The closing bill on Saturday evening will be "Rigoletto" with Mme. Barrientos and Messrs. Caruso and De Luca. The present season in Atlanta is the seventh visit of the Metropolitan organization, and it is made with a \$70,000 guarantee.

The MacDowell Memorial Association at Peterboro, N. H., has offered to the Government the use of its buildings for a convalescent home for artists, both foreign and American, who may be invalided in the war, and may need that special attention which only such a home could give. A signal honor was paid last week in Birmingham, Ala., to Mrs. MacDowell, widow of the great composer, on the occasion of the closing of the big N. F. M. C. Biennial and Convention held in the Southern city from April 15-21. It was announced that the next Biennial meeting of the organization would be held at Peterboro, N. H., the home of the MacDowell Memorial Association. Mrs. MacDowell was present when the announcement was made, and received a rousing ovation. The action of the N. F. M. C. is a peculiarly fitting and graceful one, for Mrs. MacDowell has labored long and thoughtfully for the service of musical art, and American art in particular. With her executive ability, rare tact, and deep musical knowledge, she should be an important help in making the N. F. M. C. Biennial as great a success as the one just held so brilliantly in Birmingham.

It was no small responsibility that was thrust upon Giorgio Polacco's shoulders when Artur Toscanini left the Metropolitan Opera Company and the manner in which Mr. Polacco took up and carried on the heavy burden of principal Italian conductor at the world's greatest opera house, well deserves the hearty and constant praise which has been bestowed upon it by the critics. Beside the works of the Italian repertoire which he regularly conducts, Mr. Polacco prepared this year what were practically four novelties for the Metropolitan; two of them, to be sure, had been in the repertoire before, but so many years ago that entire new forces were engaged, and they were just as much work for the conductor as entirely new operas would have been. The greater part of the credit for the artistic success scored by "Francesca da Rimini" must certainly go to Mr. Polacco, through whose efforts it was that Zandonai's ingenious, but generally uninspired, music was received as well as it was. "The Pearl Fishers" was another example of unremitting care on his part, though again in this case the work, despite Caruso's appearance in it, can not be said to have made a popular success. The other two French operas which he did, "Thais" and "Lakmé," were splendidly handled and fortunately fell out to the public taste as well. Beside these, it was Mr. Polacco who directed the revival of "L'Oracolo," which had been absent since Miss Bori's departure. It was indeed a season of hard and earnest work for him, work which he performed with that complete and finished mastery which Metropolitan patrons long ago learned to expect from him as a regular thing. Mr. Gatti-Casazza is to be heartily congratulated on having at his command so competent a conductor.

VARIATIONS

By the Editor-in-Chief

Music and Nationalism

"The future of America is not on the knees of the gods, but in the hands of the American teachers," former Senator Beveridge is reported to have said recently. The utterance is used by the Music Student (Los Angeles) for a strong editorial on the subject of the important role played by the American music teacher in the development of tonal art in this country. The closing paragraph of the article is particularly good:

Genuine musicianship implies the ability to "think through" a proposition. Do it for yourself and teach it every minute. Read broadly—be constructive—insist on analysis, but desist on criticism. Dignify your art and your calling by realizing the power music possesses over mankind and know that a great national musical art can only be reflected by a nationalism welded together by the highest ideals in intellectual and spiritual achievements.

Several current developments along national musical lines make the future look promising. The recent Biennial and Convention of the National Federation of Music Clubs, held at Birmingham, Ala., was an important event in every sense of the word. The Federation is doing a valuable work in American music and the work is of especial significance because it is done not for monetary gain but for pure love of the cause. What the N. F. M. C. has meant in the upbuilding of concert life in America is an oft told story and needs no repetition now. The prize contests for young musicians are another useful line of activity. The movement to try to interest our government in the establishment of a Ministry of Fine Arts deserves universal support.

This evening there will be held a meeting in New York, under private and disinterested auspices, for the purpose of taking steps to start agitation for a national conservatory at Washington, to be run along the lines of the Paris Conservatoire and other musical institutions under government supervision in Europe. Many prominent musicians and lay music lovers have promised to attend the meeting. In Chicago there long has been a plan for a national conservatory movement. Brooklyn not long ago came forward with an idea for a musical museum. San Francisco is about to found a privately subventioned opera school. Why could not all these detached forces combine and function together? They all are moving along kindred lines. Perhaps, united, they might be able to get government recognition for a national school or a national opera. It surely seems worth while to try such a concentrated attack.

This war time is the best time for the raising of all national questions—even in art matters. At the present moment the nation is solidified patriotically and is of one mind regarding the upholding and further development of American world prestige. In music we have been behind Europe too long. This is the moment for a mighty stride forward musically. Remember what Napoleon was able to do for the music, theater, and art of France when that country apparently lived and thought and achieved nothing but war.

The Tax Question

Secretary McAdoo has recommended to Congress the passage of a bill placing a general tax of ten per cent. on theatrical and musical entertainments. There seems no doubt that the proposed legislation will meet with unqualified opposition on the part of theatrical and musical managers everywhere. "Figuring on a box office sale of \$1,000 a night at a successful production," says one theatrical manager, "a tax of \$100 would so cut into the profits after the other expenses are met, that it would not leave anything with which to clear up the debit side of the ledger in the event of plays that might prove a failure." Incidentally, a ten per cent. tax would be more than is imposed on amusements in the other countries now at war in Europe. Apropos of taxation, there is a hearing going on at Albany before the Senate Judiciary Committee in the matter of the Wheeler bill for the New York State taxation and regulation of the motion picture industry.

William A. Brady, of the World Film Corporation, was one of the speakers who appeared before the committee and objected to the terms of the bill. "Why not tax baseball," he said, "where players and

promoters who are not residents of the State take away thousands and thousands of dollars every year? Why not tax foreign opera singers, whose prices are many times in excess of the admission charged at the moving picture houses, and who take away shiploads of wealth every season?" Mr. Brady also suggested taxing the ticket speculators, who make a fortune without risking a dollar, and the cabarets, who, according to Mr. Brady, charge \$7 for a \$2 bottle of wine.

The present moment is a poor time to protest against taxation of any kind, as both the State and the country are in great need of money in order to carry out the war program as outlined by President Wilson. Taxation hardships will have to be borne by all more or less smilingly.

A Shooting Star

Our enemies had better watch out when John Philip Sousa joins our troops, which he has offered patriotically to do as soon as he is called upon. Recently, he won a shooting trophy in Boston for breaking 83 per cent. of his targets in the amateur trap shooting contest at the Riverside Club of Back Bay, Mass. The March King's score was 125 hits within a possible 150.

Stress and Distress

Charles R. Baker sends us this cryptogram in reference to 1916-17 grand opera in America:

S. O. S.	S. R. O.
Cosmopolitan,	Metropolitan Opera,
Interstate,	Chicago Opera,
Chicago English Opera	Boston National
Company,	Opera,
New Orleans Opera,	San Carlo Grand
Los Angeles Opera,	Opera.
and	
Sundry others.	

Needless to state, Mr. Baker is the publicity director of the San Carlo Grand Opera. "S. O. S." is the distress signal in the wireless code. "S. R. O." is the ideal of every manager and public performer. It means "Standing Room Only."

How to Write

In his fine Schubert monograph, Sir George Grove wrote: "Schubert, turning round, clutched at the wall with his poor, tired hands, and said in a slow, earnest voice: 'Here, here is my end.' At three in the afternoon of Wednesday, November 19, 1828, he breathed his last, and his simple, earnest soul took its flight from the world. There never has been one like him, and there will never be another." Philip Hale adds: "When you read these plain words of Sir George Grove, something chokes you; for the few words outweigh the purple phrases and dexterously juggled sentences of the rhetorician."

Philadelphia Thrilled

We had the pleasure again last Friday afternoon of hearing the Philadelphia Orchestra give a concert in its home town, led by Leopold Stokowski in a Tchaikowsky program, and applauded to the echo by a houseful of grateful and tingling listeners. It was essentially an afternoon of intense emotions, for the "Pathétique" opened the program and the "1812" overture closed it.

Those familiar with the Stokowski interpretations and baton achievements need no description of the effect he achieved with his performances; those who never have heard them should lose no chance to make their early acquaintance. It does not much matter what you hear Stokowski conduct, for in spite of his reverence for the letter of the score, he manages to put into every one of his readings something of the unique Stokowski personality. His musical mind seizes upon every note as a direct means of tonal expression and his keen analytical instincts and uncommonly strong appreciation of dramatic values, help to give his musical utterances a peculiarly vital and individual meaning. He does not rely on sensations he receives at the moment of performance; his scheme is mapped out in utmost detail long before, and he makes a

musical plan of campaign which he assimilates completely prior to engaging upon it. That is one reason why he memorizes his scores and dispenses with the printed notes at his concerts. Fully equipped therefore, with purpose and ideas, the Stokowski readings always have orderliness and definite direction. Their stimulative force is added after the Stokowski imagination and temperamental drive ally themselves with the carefully prepared cerebral intention.

The "Pathétique" was a superbly eloquent reading, the melancholy, the passion, and the poetry of the work sounding their innermost depths. Felt as it was by Stokowski and played as it was by the Philadelphia Orchestra, the Tchaikowsky masterpiece will endure for decades more before becoming hackneyed or losing its innate sincerity and poignancy.

After the symphony followed a delicate and whimsical version of the "Casse Noisette," done with virtuoso dash and clarity by the players. The "1812," of course, has an extraordinary interest at this time, and the audience was roused to a fine frenzy by the sonorous piece with its rich scoring, its battle sounds, the "Marseillaise," Russian anthem, and pealing chimes. A quartet of brass players, placed in one of the upper boxes, added to the resonance and solemnity of the occasion.

Overwhelming applause, a laurel wreath, and deafening "bravos" greeted Leopold Stokowski throughout the afternoon at this last concert of the Philadelphia Orchestra season. The ovation was deserved richly.

Variationettes

Bert Leston Taylor columniates as follows recently (in his "Line O'Type") on musical topics:

"Anyway," said the music critic, thinking of a good one too late to include it in today's review of the orchestra—"anyway, nobody can say that Paganini ever played the Brahms concerto so well as Mischa Elman!"

Distracted by ragtime pounding in an adjacent studio, Mr. Henriot Levy sent word that the nuisance must be stopped. Investigation disclosed that the offender was Mr. Levy's first assistant, who was practicing Percy Grainger's "Nutshell" suite.

Nora, in the second movement of the Bach fugue she was playing (says Wallace Irwin in Collier's), found herself drawing her bow smoothly and at right angles across the E string, causing a liquid, sustained note that thrilled her like the cry of a beautiful, strange water creature rising in flight, as she imagined it, from some undiscovered pool.

"It would be fine to have music without having to spend money for it," writes one of Marion Harland's patients. That is what a great many society matrons think. It is inconsiderate of musicians to ask money for entertaining people.

"Music and war have nothing in common," observes the MUSICAL COURIER, and much might be said on that matter. The Greeks thought the connection close; they employed the Phrygian mode to stimulate recruiting and to put pep into their warriors. But, as Hanslick intimated a long time ago, if Phrygian strains could make every man a Roosevelt, as the Doric mode encouraged every grass widow to be a Penelope, let generals and husbands lament the passing of the Greek system; esthetics can get along without it.

What is the use of writing symphony, when one (and maybe more than one) can write "Poor Butterfly." That undeniably popular tune has just netted \$25,000 in composer's royalties for three months, ending April 1.

Cleofonte Campanini and a party of friends found their Sunday night artistic communion at the new Palais Royal, where Fritz Scheff, former grand opera prima donna, now heads a new revue.

It is to be hoped that one of our first victories in this war will be the capture of Richard Strauss' new opera, "The Woman Without a Shadow," for production at the Metropolitan next winter.

We would like to hear from John Philip Sousa in the shape of an "Awake, America" march. He supplied us with the war tune of '98, "The Stars and Stripes Forever," and he should give us the martial melody of '17.

As between keeping up an opera subscription next season and eating potatoes, many New York families will be in a dreadful quandary. If this grim visaged war only will help to banish the ukulele, we for one shall not call war entirely accursed. Personally we believe that the burden of paying the entire \$7,000,000,000 loan should fall upon all those who play or intend to play the ukulele.

LEONARD LIEBLING.

"Typewriting to music," says the headline in a recent daily paper. Well, why not? All we object to is the music that sounds as if it had been written on a typewriter.

"KEEP BUSINESS NORMAL"

It is to be expected that all those interested in music would be affected more or less by what may be termed the "war scare." Musicians, especially those of foreign countries, have shown indications of fright. Therefore it may not be out of place now for the MUSICAL COURIER to assure all engaged in music, whether it pertains to concerts or to the music industries, that there is no need for apprehension regarding a panic, or for gloomy forebodings concerning the commercial prosperity of this country.

Those who have read the communication of Howard E. Coffin, of the Advisory Commission of the Council of National Defense, should be able to grasp the conditions as they exist, and as they will exist in the near future.

The Rotary Club, an organization of the highest standing, made up of members of the various commercial lines in the industrial world, has issued a message that is well worth the attention of every one who has been, or may be, affected by the "war scare."

The Rotary message is as follows:

The United States has agreed to do its full part in the war. If it is to do its full part it must protect itself against panic. Certain tendencies are now making themselves felt which are likely to make the people overapprehensive and produce commercial insecurity if they are not halted. The United States Directors of the International Association of Rotary Clubs therefore appeal to the people of the United States to keep business as nearly normal as possible.

We must produce all the provisions we can. We must avoid waste as a patriotic duty. These are movements to enlarge the commercial activities of the nation, not to contract them.

But those who propose a rigid closing down of normal purchases to the line of bare necessity are proposing a course which will choke the flow of our trade down to the lowest livable minimum. If the women of the United States stop buying clothes in order to give money to any one of a hundred worthy war causes we shall very shortly have a series of failures among American merchants dealing in women's ready to wear garments. Business is a great chain of interlocking enterprises. If the grocers fail, or the house furnishers, or the dealers in any other commodity, their failure brings something of disaster into every other field of commerce. The reasonable prospect, therefore, of the cries now being sounded for restrictions beyond the stoppage of waste is a general disturbance of business conditions which will threaten the whole nation with calamity.

Great Britain adopted a slogan at the outset of the war which American business men will do well to make their own at this stage of our participation in the same war. It was "Business as Usual." If the country can continue its general business substantially as usual it can meet the new war taxes and subscribe to the new war causes somewhere nearly in accordance with its means. But if there is a panic, the return from the taxes and the subscriptions to the relief movements will both suffer heavily. The Rotary Clubs of the United States believe that citizens render patriotic service in this situation who close their ears to propositions menacing the normal business conditions of the country. Workingmen who desire to continue at work, merchants who desire to keep their stores open as usual, manufacturers producing wares other than munitions have a common need and a common opportunity to serve their families, their country, and their war, by silencing everywhere alarms over the effect of the war upon business and unconsidered movements for economy.

The musical industries are taking the correct view as regards the conditions that will exist in the future here, and are preparing to keep their factories going to the fullest extent, so long as it is possible to obtain the trained workmen necessary for the production of pianos and other musical instruments. Especially is this illustrated in the great Wurlitzer house that is keeping its large plant at North Tonawanda, N. Y., going at its full capacity, and will do so throughout the entire summer. This example, which will be followed by others of the great musical industries, is mentioned simply to assure the managers and the artists that there is no reason to feel that there will be any change in this country as regards its commercial prosperity.

In fact, the history of our land shows that whenever war prevails, the business of the nation goes to its highest point. Even though there should be open hostilities and conflict between the United States and other countries, there can not be any cessation as regards the demands that will be made upon our manufacturers and also upon that which the earth produces.

With these assurances, the managers and the artists engaged in the giving of that music which the public demands can go to work with the utmost energy, and the one who does the hardest work and makes the greatest effort, is the one who will reap the harvest that is bound to come to this country in a commercial way, even in the face of the earnest wish of every one that there shall not be an open war, but that eventually the peace we all so much desire shall extend throughout the entire world.

Confidence is all that is necessary now to bring to the one who seeks it the greatest possible return for any effort. A careful reading of the message of the Rotary Club will give that confidence to every one, whether engaged in artistic or commercial endeavor. Let us stay normal and "keep business normal."

LOUIS KOEMMENICH ANSWERS

As predicted in last week's MUSICAL COURIER, Louis Koemmenich, in the following letter, has replied promptly to the article which appeared in that paper signed "A Lover of Bach's Music." Mr. Koemmenich explains readily and with conviction the position which he took in editing the new Ditson edition of the Bach "St. Matthew Passion," as he did by his statement: "I do not for a moment wish to give the impression that my conclusions are binding or final, as I have not taken the conclusions of other writers as final or binding," he disarms at once the accusation of usurpation of authority.

The Editor, Musical Courier:

The article signed "A Lover of Bach's Music" in the last number of the MUSICAL COURIER is so well written and shows such great interest and thorough understanding that, although it is anonymous, I do not hesitate to answer it.

The preface to my edition of the "St. Matthew Passion" begins thus: "This new edition of Bach's 'St. Matthew Passion' is intended for the interpreter rather than for the historian or musical scholar. It aims to present a practical version of the work which can safely be used as it stands."

A few facts that led to its publication may be of interest. From practically the beginning of my musical studies I have been an admirer of Bach and especially of his "St. Matthew Passion." First as a boy and later as a young man I sang under the admirable leadership of my esteemed teacher, Prof. Anton Krause, and attended performances in Berlin and other German cities, Bethlehem, Pa., Philadelphia, Pa., and Gloucester, England. In the latter city Elgar's edition was used, of which a great deal pro and contra could be said. When I decided to perform the "St. Matthew Passion" with the New York Oratorio Society, I determined to make it a noteworthy occasion. By looking over the edition used in former performances by the Oratorio Society, however, I was impressed by the many incongruities and by the unwieldy and awkward translation by John S. Dwight made for the initial performance in the United States in 1874. I set to work to improve the English text, consulting all the existing English editions as well as asking the advice of Prof. George F. Moore, of Harvard, and Prof. Charles C. Tovey, of Yale. I also inserted all the appoggiaturas that I wanted the artists to sing at my performance. This marked score I showed to Ditson with the idea of having changes made for the Oratorio Society's private use only. William Arms Fisher, the general manager of the firm, was so impressed with my alterations that he decided to publish a new edition containing these alterations. It was emphatically stated that this edition was intended for the interpreter and not for the historian or musical scholar. Any student of Bach will, for study purposes, refer to an edition based on the score published by the Bach Gesellschaft. There was no room and no necessity in my edition to print both Bach's original version and mine.

Every expression mark and every appoggiatura has been very carefully considered from both the historical and musical standpoint, and I had many interesting talks on this subject with Prof. Siegfried Ochs on our long walks in Pontresina, Switzerland, and also with Frank van der Stucken. I naturally am well aware that there are many musicians who would not add a single note to Bach's own version, but it is a historical fact "that in the vocal cadence Bach and his contemporaries did not write the falling second or the falling fourth as such, but wrote the final note twice. It was not noted in the original way, but omitted altogether, in order that the organist or cembalist, who had the voice part written out partially or in full above his figured bass, might not be put out by the retardation when he came to play his final chord." (Schweitzer.) The appoggiatura is very often disregarded, but I find it most effective for giving greater significance to the word, and the word and its inner meaning is everything to Bach.

I do not for a moment wish to give the impression that my conclusions are binding or final, as I have not taken the conclusions of other writers as final or binding. I think I have accomplished my aim, by deepening in the hearts of the several thousand listeners at the last performance, the love and admiration for the great Johann Sebastian Bach.

(Signed) LOUIS KOEMMENICH.

April 21, 1917.

THE OLD ORDER PASSES AWAY

With all the world at war, the days we used to know seem more than ever far away. The curtain was rung down in 1914 and now we have the terrible entr'acte. One of these days the new act will begin and we shall see another drama unfolded before us. The art, literature, music of the act just closed will seem a little out of date to us, even as the music of Mozart and Haydn was too subdued after the fiery days of the French Revolution. The whole world will be changed and different. Those of us who used to sail from New York in the early summer to cross the Atlantic and the Mediterranean for Italy, Austria, Germany, France and England will find nothing unchanged except the wide seas when

next we visit Europe. And the echo of the conflict will resound through the ages. We shall hear it in the new music that is yet unwritten. Much of the art and literature of our day will soon seem almost as old fashioned as the pictures of Watteau and the poetry of Rogers and Kirke White. Only the human note in it can save it from oblivion. To be merely fashionable today is to be forgotten tomorrow in the world of literature, art and music. It is the human note that makes the ancient poets live. The corroding years have disintegrated the Latin language and scattered fragments of its roots among the newer tongues, but the sentiments in Virgil are the same today as in the golden era of Augustus.

Tityre, tu, patulae recubans sub tegmine fagi
Silvestrem tenui Musam meditaris avena.

"You, Tityrus, lying under the spreading beech, play your woodland lays on a slender pipe."

How long will it be before the fighting world can turn again to the midsummer shade of spreading beeches and sing the merry songs of peace?

THE MUSIC BUSINESS AND WAR

The MUSICAL COURIER was recently in receipt of an inquiry from an American composer, who has a contract with a German publishing house, as to how that contract will be affected by the declaration of war between the two countries. An opinion was asked of Edward A. Alexander, counselor at law. As there are undoubtedly many other American musicians and artists who have contracts with German individuals or firms, and, on the other hand, German artists in this country who have contracts with Americans, the MUSICAL COURIER publishes a portion of the opinion below:

"Your question is, whether I can inform you if a contract, made by an American with a German publishing company, is canceled by the war.

Assuming that you mean that the American is a citizen of the United States, transacting business within the United States, and that the German publishing company is either a co-partnership, composed of resident citizens of Germany, or a corporation organized under the laws of Germany, and that the contract which it made with the citizen of the United States is to be performed within the United States, by sending its publications from Germany into the United States, then it appears to me that all contracts existing between the citizens of the United States and the non-resident citizens of Germany which are to be performed in the United States are clearly suspended during the continuance of the war between Germany and the United States.

So far, and so far only, as the rights of the non-resident alien enemy are concerned, the non-resident alien enemy may not use any state or federal court to enforce any rights which he may have had at the time of the declaration of war, or at the outbreak of hostilities.

On the other hand, if the resident citizen of the United States had a valid claim at the time of the declaration of war, or the outbreak of hostilities, he may enforce his claim in the courts of this country against the non-resident alien enemy, providing he can obtain jurisdiction by attaching within the United States property belonging to the non-resident alien enemy.

The resident citizen of the United States cannot base his claim for damages for breach of contract on the failure of the non-resident alien enemy to perform the contract, by reason of the declaration of war, because that declaration suspends the contract. If the non-resident alien enemy, prior to the time of the declaration of war, had committed a breach of contract, so that a cause of action existed in favor of the resident citizen of the United States at the time of the outbreak of the war, and the resident citizen of the United States finds property belonging to the non-resident alien enemy, and can attach such property, he may enforce his claim in the state or federal courts, as the case may be.

As early as 1813, the courts of New York State, in the case of Bell v. Chapman, decided that the effect of war was merely to suspend existing contracts between resident United States citizens and non-resident alien enemies.

If the German house, by which is meant the German corporation, or the German co-partnership, composed of resident citizens of Germany, has any property in New York State, assuming the creditor desires to commence a suit against it in New York State, the creditor may attach this property here.

If the German house breaks its contract, because, on account of the war existing between Germany and the Allies, it was unable to carry out its part of the contract, on account of its inability to transport its publications from Germany into the United States, in performance of its contract with a citizen of the United States, this would be a breach of contract, which would give rise to a cause of action for damages in favor of a citizen of the United States against the German citizen, and it could not plead its inability to perform its contract prior to the declaration by the United States of war against Germany, as a defense, in the state or federal courts, unless there were some express provision in the original contract, specifying that the contract was subject to the acts of God, war, or other acts, beyond its control, making it impossible to perform its part of the contract.

The United States Supreme Court has held that commercial intercourse is usually suspended from the time of the declaration of war, or the outbreak of hostilities, without any express declaration of the nation on the subject."

Offenbach's "La Chanson de Fortunio" Sung for MacDowell Club Members

The committee on music of the New York MacDowell Club, Walter L. Bogert, chairman, furnished a delightful evening for members and guests at the club rooms, 108 West Fifty-fifth street, Tuesday evening, April 17.

The two part program offered orchestral numbers directed by William H. Humiston. These consisted of three charming dances by Bach, arranged by Gevaert, gavotte in D minor, "Siciliano" in G minor and bourrée in A minor, and Wagner's "Siegfried Idyll." According to a program note, the orchestra corresponded in size to that used by the composer when he gave it its first performance, December 25, 1870, as a greeting to his wife Cosimo, shortly after the birth of their son Siegfried.

Part two was devoted to the production of "La Chanson de Fortunio," in French, a one act opera comique, the music by Jacques Offenbach. Stage, scenery and costumes, under the direction of Perry Averill, Mr. Hart and Heinrich Meyn, respectively, proved attractive and in good taste. Lucy Gates, soprano, a lovely voiced and visually beautiful Laurette, carried off the honors of the prima donna role. Jacques Singer fulfilled the part of Fortunio well. Roger de Bruyn, the lovelorn Valentin, sang and acted the part with effect. Perry Averill, Friquet; Grace Hornby, Babet, and the clerks, Beulah Beach, Edith

ROGER DE BRUYN AS VALENTIN AND LUCY GATES AS LAURETTE.



VALENTIN (ROGER DE BRUYN) AND THE CLERKS.

From left to right: Grace Hornby, Esther Taylor Douglas, Ocy Shoff, Roger de Bruyn, Beulah Beach, Edith Bennett and Perry Averill.

Bennett, Esther Taylor-Douglas and Ocy Shoff, helped to round out a good production.

Mr. Humiston was the efficient director of the orchestra of eighteen players which accompanied the opera comique.

WHAT THE JURY THINKS

[Editor's Note: The attached examples are excerpts of criticisms taken from the daily papers of New York City, and are literal quotations, with not one word added or changed by the compiler.]

Ralph Lawton (Piano Recital)

Sun There were some technical slips in his playing. *World* Mr. Lawton disclosed a fine technic that was equal to all demands.

Rosita Renard (Piano Recital)

Times Rosita Renard achieved a performance of Liszt's B minor sonata, rivaling in brilliancy the interpretations of many artists of twice her years and prowess. *Sun* Her reading of the B minor sonata betrayed her want of artistic maturity.

Edouard Deru (Violin Recital)

Sun The Bach composition was on the whole well played by the two artists. *American* In Bach's immortal concerto for two violins, the veteran Ysaye and Mr. Deru played against one another, much to the discomfiture of the composer and to the distress of sensitive listeners.

Josef Hofmann (Piano Recital)

American His extraordinary reading of the "Funeral March" (Chopin) did not sound the depths of pathos. *Sun* His stupendous reading of the "Funeral March," ranging as it does from grandeur to melting tenderness, is the climax of the interpretation.

Ossip Gabrilowitsch (Orchestral Concert)

Herald It (Mozart's symphony) was not in the best Mozartian style. *Times* His readings of the music of Beethoven and Mozart were truly fine. There was the true spirit of Beethoven, of Mozart.

"Tristan and Isolde" (Metropolitan)

Times When tenor Urius brought Mme. Galski before the golden draperies, there was a demonstration on the part of the box holders and others, who rarely take part in such scenes. *Sun* Mme. Galski got a generous but not a remarkable reception.

American She triumphed over all difficulties and gave an impersonation of Wagner's heroine that those who were present will not soon forget. *Tribune* Her voice is no longer in good enough condition to enable her to sing the music effectively.

Marcia van Dresser (Song Recital)

Sun Her voice is one of beauty. *Herald* Her voice is not of remarkable beauty. *Times* Miss van Dresser's voice has gained in beauty of quality, in flexibility and fluency.

American One noted with pleasure her almost impeccable intonation. *Herald* The tone often is uneven and wavers from pitch.

Tribune She sang with much purity and clarity of tone. *Herald* (See above)

Clarence Bird (Piano Recital)

Sun Clarence Bird presented a program which showed an attempt to avoid the beaten track in selection. *American* He presented a program of familiar works.

Brooklyn Daily Eagle Mr. Bird played with clarity. *Tribune* There was at times a certain lack of clarity in his playing. *St. Louis Post-Dispatch* He directs his interpretations with a good, reliable technic.

I SEE THAT—

The Russian Ballet is now in Rome.
Paterson, N. J. is having its fifteenth music festival this week.
Anton Hoff is to have a summer studio at Schroon Lake, N. Y.
Giovanni Martinelli likes all American sports.
Charles Wakefield Cadman was the leading attraction at the closing day of the Panama-California International Exposition.
Anna Case brought joy to a blind youth of Macon.
Clarence Eddy has completed his transcontinental tour.
Nikolai Sokoloff will head new organization of eighty players in San Francisco, next season.
Bruno Huhn has written a new patriotic song entitled "My Boy."
San Diegans gave Mme. Schumann-Heink a great demonstration.
Alfred Megerlin has been engaged as concert master of the New York Philharmonic.
Newark, N. J. will hold its third annual music festival next week.
October 4 will be Composers' Day at the National American Musical Convention.
The Tri-City Symphony Orchestra of Moline, Rock Island and Davenport demonstrates the practicability of such an organization.
Helen Frances Chase is now Mrs. Arthur Ellwood Bulgin.
Pergolesi's "The Maid Mistress" and Donizetti's "The Night Bell" will open the two weeks' season of opera comique by the Society of American Singers.
Puccini's new opera, "Rondine" was given its first performance at Monte Carlo.
Frances Alda, Enrico Caruso and Sybil Vane sang at a great benefit concert at the Metropolitan.
Aborn Grand Opera Company celebrates its sixteenth birthday.
MacDowell Club members gave Offenbach's "La Chanson de Fortunio" with success.
The Metropolitan Opera Company is in Atlanta this week.
Arthur J. Balfour has written a very fine and learned essay on Handel.
The MacDowell Memorial Association has offered the Government the use of its building at Peterboro, N. H.
The Boston-National Grand Opera Company completed its schedule last Saturday.
Works by American composers are being given this week at the Wanamaker Auditorium.
Next Saturday the New York Beethoven Society will hold its third spring festival.
Fannie Bloomfield-Zeisler gave a brilliant performance of the Saint-Saëns fourth concerto with the Chicago Symphony Orchestra.
Laura Littlefield was the soloist at the final Boston Apollo Club concert.
Joseph Bonnet made his first Boston appearance.
John S. Smith wrote the music for the "Star Spangled Banner."
Fortune Gallo declares that two dollar opera is aiding in the establishment of musical democracy.
Cecil Fanning is a "favorite baritone" of San Diego music lovers.
Victor Harris' plans for the St. Cecilia Club include a concert of compositions written for and dedicated to the club.
New York Arion Society's season closes with the singing of Van der Stucken's "Our Glorious Land."
Paul Althouse was the soloist at the final concert of the Baltimore Symphony Orchestra.
During its thirty-five years of life the Lindsborg (Kan.) Choral Society has sung "The Messiah" ninety-nine times.
John McCormack's New York concerts next season will all be given in the Hippodrome.
San Antonio musical organizations, with two exceptions, have formed a federation.
The Los Angeles Schubert Club presented a program made up entirely of Cadman works.
Anna Fitzu is in Cuba filling an engagement with the Bracale Opera Company.
Victoria Boshko scored while on tour with Eugen Ysaye.
Frederick Stock is proving himself an American composers' booster.
Herman Devries has opened a branch studio.
Grace Bradley gave her first Chicago recital.
The Chicago Apollo Club will reorganize.
N. F. M. C. biennial convention took place in Birmingham, Ala. last week.
Evelyn Hopper is to open new offices in New York.
New York Rubinstein Club hears final musicale of the season.
Maurice Dambois, gave a fine cello recital.
The singing of "America" closed the final Chicago "pop" program.
Peterboro, N. H., will be the scene of the next N. F. M. C. biennial.
Dudley Buck has taken new studios.
Philadelphia heard "Israel in Egypt."
Fort Worth honored Carl Venth.
Among those who were heard at the N. F. M. C. biennial were Thel Burnham and Dr. Fery Lulek.
Philadelphia Orchestra's seventeenth season came to a successful close. H. R. F.

Amy Castles (Song Recital)

Tribune A large audience displayed not a little enthusiasm. *Times* There was warm applause from a somewhat sparse audience.
Evening Post Amy Castles disclosed a voice of not unusual type. *Tribune* Her voice is one of unusual natural beauty.
Times He lacks something still in imagination, in grace and persuasiveness. *Herald* David Hochstein, violinist, appeared with her and his artistic playing was a real treat.
Times (See above) *Evening Sun* Mr. Hochstein played exceedingly well.

ACROSS THE COUNTRY

Auburn, Ala.—The Zoellner Quartet played here on April 20 to an audience of more than 800 college boys and citizens. Their program, which included a variety of movements from the more popular string quartets, was enthusiastically received.

Baltimore, Md.—The final concert of the season of the Baltimore Symphony Orchestra, Gustav Strube, conductor, which took place on April 13, was in the nature of a personal triumph for Conductor Strube. The orchestra, in his capable hands, has gained tremendously in all the finer points that make for good ensemble work. Paul Althouse, tenor of the Metropolitan Opera, was the soloist of the evening, and made an excellent impression upon the large audience.—On March 29 the Melamet Opera Class gave its annual Lenten concert, under the direction of David S. Melamet. The work of the chorus was very fine. "Stabat Mater" was sung, the soloists being Minna Adt, Irene Schever, Anna G. Baugher, Mrs. Henry Franklin, Louis Cremona and Harry Gerhold. Max Landow, the pianist, was heard in the Beethoven G major concerto, accompanied by the orchestra under the direction of Mr. Melamet.—The Harmonic Society gave its annual spring concert under the direction of John A. Kellin. The soloists were Roberta Glanville, soprano, and Maurice Eisenberg, cellist.—At the annual manuscript concert of the Peabody Alumnae Association given on April 18, Marguerite Wilson Maas was well represented by several compositions for piano and for violin, the latter being played by J. C. van Hulsteyn.

Birmingham, Ala.—Ottokar Cadek, violinist, son of Josef O. Cadek, head of the Cadek Conservatory, Chattanooga, Tenn., appeared upon the artists' program of the National Federation Convention, being given a very warm welcome by the large audience. He was accompanied by Gertrude Bartlett, of Chicago.

Boston, Mass.—(See letter on another page of this issue.)

Chattanooga, Tenn.—The Chattanooga Music Club, Mrs. Morris Temple, president, tendered a banquet and musicale to the delegates to the biennial convention of the National Federation of Music Clubs. Representatives of the music clubs of a half dozen States were present, as well as local musicians and music lovers. The following took part in the program which followed the banquet: Elois Baylor, soprano; Charles Iler, pianist, and Mrs. Siebeling, of Ohio, contralto.—August Schmidt, head of the Sinfonia Society, recently presented Gounod's "Faust" in concert, the role of Marguerite being sustained by three soloists. He also gave Liza Lehmann's "In a Persian Garden."—Margaret Wilson, soprano, appeared here in recital recently, and was the recipient of much social attention during her visit.

Chicago, Ill.—(See letter on another page of this issue.)

Dayton, Ohio.—Margaret Wilson, President Wilson's daughter, gave a song recital, the proceeds of which were for the benefit of the Red Cross work. Mrs. Ross David accompanied her.—The Russian Symphony Orchestra, Modest Altschuler, conductor, presented an all-Russian program here recently. This, the concluding concert of the symphony course, was one of the best of the season.—The Civic League presented Lina Cavalieri and Lucien Muratore in a joint recital. These two artists were secured to take the place of Mary Garden, who was booked for that date. Jacques Pintel was the accompanist.—The Women's Music Club devoted its meeting of April 3 to the works of the late W. L. Blumenschein, teacher and composer, and for many years a representative of the MUSICAL COURIER. The program included compositions both for voice and piano and was given almost entirely by those who had been Mr. Blumenschein's pupils.—The Chicago Symphony Orchestra, Frederick Stock, conductor, appeared here on April 9 under the auspices of the Civic League.—The final Civic League concert was a joint recital by Julia Culp and Pablo Casals on April 12.

Denton, Tex.—Ethel Leginska gave a piano recital here on April 16, presenting a very interesting program, every number of which was played with fire, brilliance and poetic feeling. Her work greatly delighted the large audience.—The College of Industrial Arts announces the engagement of the St. Louis Symphony Orchestra, Max Zach, director, for the spring festival of music to be held May 4, 5 and 6. The City Choral Club and 230 girls will take part in the festivities.—Lessie Lindsey, pianist; Alma Ault, violinist, and Stella Lea Owsley, soprano, gave an enjoyable recital here on April 15.

Detroit, Mich.—The last of the concert series of the Detroit Symphony Orchestra, Weston Gales, conductor, was given on March 30. An all-Wagner program was presented with Julia Claussen as assisting artist. Mme. Claussen displayed her splendid art in the satisfying renditions of her numbers.—The Detroit Symphony Orchestra gave a concert with John Powell, the pianist, as assisting artist, for the establishment of a relief fund for members of the orchestra.—On April 17, the Orpheus Club (Charles Frederic Morse, director) a male chorus of twenty-five members, gave its last concert of the season. The soloists were Orville Griffiths, tenor, and William Kerr, bass.—The Detroit Symphony String Quartet also gave its last concert of the season on April 16. This is the first season of the quartet and their excellent work is bound to become a valuable asset to the musical life of the city.—The annual election of the Tuesday Musicales, held on April 17, resulted as follows: Louise Unsworth Cragg, president; Mrs. Frederick B. Stevens, vice-president; Mrs. Leland B. Chase, treasurer; Mrs. J. F. Smith, librarian, and Jennie M. Stoddard, secretary. Frances W. Sibley, Mrs. Edwin S. Sherrill and Mrs. David Inglis were elected to the executive board for a term of three years.

Detroit, Mich.—On April 11, Harriet Story Macfarlane, contralto, presented at the Providence Art Club "The Children's Hour," with Amy Eastwood Fuller at the piano. The program, which was long in numbers, was all too short in actual time and each and every number was heartily enjoyed by the young guests as well as their elders. The entertainment closed with "The Star Spangled Banner." Mrs. Macfarlane's work is very interesting and is received with great pleasure wherever she appears.

El Paso, Tex.—On April 9, Nellie May Bowen, pianist, a pupil of Thilo Becker, of Los Angeles, Cal., presented a very interesting program before a large audience of friends and music lovers at the Woman's Club. Miss Bowen is an El Paso girl and well deserves the love and respect that this city holds for her. Miss Bowen was ably assisted by John Norris Childs, cellist, for whom she acted as accompanist. Both Miss Bowen and Mr. Childs were given a hearty welcome and their excellent work was greatly appreciated.

Florence, Ala.—On April 29, the Russian Symphony Orchestra, Modest Altschuler, conductor, was heard here for the first time and great interest was shown in its splendid work.

Grand Rapids, Mich.—On April 17 a concert was given by the chorus of the St. Cecilia Society with Kathleen Hart Bibb, lyric soprano, as soloist. Mrs. Bibb sang in a charming manner and her artistic work was appreciated. Harold Towers, conductor of the chorus, accompanied Mrs. Bibb effectively. The chorus was accompanied by Mrs. Joseph W. Putnam.

Hartford, Conn.—The Hartford Choral Club, Ralph L. Baldwin, conductor, gave its last concert of this season, on April 17. The assisting artists, Gretchen Morris Gantwoort, soprano; Bechtel Alcock, tenor; Heinrich Meyn, baritone; Katharine Frazier, harpist; Herman A. Stewart, flutist; Robert S. Stannard, tympanist, and Edward F. Laubin, accompanist, were, as usual, very efficient. The feature of the evening was the first presentation of "The Death of Minnehaha," by W. Franke Harling, who conducted the performance, receiving an ovation at the end.—Florence A. Atkins, pianist, gave a very pleasing recital at the home of Mrs. Arthur L. Shipman.

Indianapolis, Ind.—Under the auspices of the People's Concert Church Federation, Oscar Seagle, baritone, was heard in recital here on April 17. Generous applause was accorded Mr. Seagle after the singing of each song and encores were demanded after each group. Henri Doering accompanied him effectively.

Kansas City, Mo.—Rudolph King presented his pupil, Helen Grace Coates, in a piano recital on April 3. She was assisted by Elizabeth Ranson, soprano; Claude Rader, violin, and Rudolph King himself.

Los Angeles, Cal.—(See letter on another page of this issue.)

Miami, Fla.—The children's department of the Miami Musical Club enjoyed a rare treat recently when Nathalie Briggs, the eight year old pupil of Barcellos de Braga, the pianist, gave a remarkable demonstration of her ability.—The "Troubadours," a young men's glee club, organized by Robert Zoll, is progressing rapidly. It is composed of thirty-eight voices and it promises interesting work in the near future.—Atherton Furlong, who has been spending considerable

time here, returned last week to Canada. He expects to establish a studio in this city next winter.—Barcellos de Braga, the Brazilian pianist, was invited by the State president to attend the biennial festival of the N. F. M. C. in Birmingham and take part in the program.

Minneapolis, Minn.—Mischa Elman gave a recital here recently after an absence from this city of four years. He presented a very interesting program, which was much enjoyed by the large audience, being repeatedly recalled.—A novel program was arranged for the ending of the Thursday musical season at the First Baptist Church. The subject was "Popular Music in America" and the following artists participated in the program: Mmes. Bockman and Muckey, Messrs. Towler and Joncas, Wilma Anderson-Gilman, Ebba Sundstrom, Agnes Fryberger, Mrs. Dwight Morron, Messrs. Mero, Longfellow and Hicks, Mrs. Ralph Ellis, Martha Cook, Elsa Mace, Messrs. McCracken and Long, and Mrs. James Bliss.

Montreal, Canada.—The Trinity Church Choir, B. E. Chadwick, director, gave a splendid rendition of Stainer's "Crucifixion" with H. Buzzell, Rev. G. G. Warner and T. L. H. Sanderson as soloists.—St. Paul's Church Choir, F. H. Blair, director, was heard to advantage in "The Messiah," which was given in aid of the Khaki League. Inez Barbour and Rose Bryant, Arthur Hackett and Willard Flint, all of them artists of the first rank, were the soloists. I. E. F. Martin presided at the organ.—An organ recital was given recently by Mr. Porter, a feature of which were the works by Canadian composers.—The Stanley Presbyterian Church Choir, F. Whiteley, director, acquitted itself with credit in Spohr's "Last Judgment" with the following as soloists: Mrs. Hall, Mrs. Gathaire, and the Misses Canarvan, Richan and Wylie.—An interesting program of Russian music was given recently under I. H. Sheaver, with Miss I. K. Brown, Mrs. Hugman and Messrs. Cadieux, Moore, Reto and Crawford as soloists.—The Ladies' Choral Society gave a concert under the direction of A. E. I. McCreary. The soloists were members of the choir. Muriel Landers presided at the piano.—The McGill Conservatory of Music students gave a successful concert, the feature of which was Vivaldi's concerto for three violins in F major, performed by Miss R. D'Amour, Miss L. Pena and E. Katz.—Audrenne Dussault, violinist, was the soloist at a concert given recently in aid of the School for Crippled Children. The concert was under the direction of E. F. Keer.

Nashville, Tenn.—On April 12, Margaret Wilson gave a recital in behalf of the American Red Cross. A large audience was in attendance.—The Nashville Chamber Music Club, composed of Arthur Henkel, pianist; Fritz Schmitz, violinist; Browne Martin, viola, and Leon Miller, cello, gave their annual recital on April 13 at the Ward Belmont School, where the first three named are faculty members.—Mrs. William Haggard, pianist; Alfred Howell, violinist, and Eugene Tavenner, cellist, assisted by Dr. Schermerhorn, of the Vanderbilt Law faculty, were heard in trio numbers that found favor with the audience.—Dorothy Gaynor Blake, pianist, and Mr. and Mrs. Gebhardt, vocalists, presented a very pleasing program at Peabody College, which included some interesting classical numbers.—On April 17 the Opera Research Club gave an interesting résumé of their year's work in a varied program.—Cecil Fanning, baritone, and H. B. Turpin, pianist, appeared here on April 18, presenting a very interesting program. These genial musicians are popular here and always attract a large audience.—The Russian Symphony Orchestra, Modest Altschuler, conductor, was heard here on April 24 and 25.

Northampton, Mass.—Lambert Murphy, tenor, and Reinald Werrenrath, baritone, were the soloists of the seventh concert of the Smith College Concert Course. Mr. Murphy is well known in this vicinity, and, as usual, was well received. However, this was the first appearance of Mr. Werrenrath before a Smith College audience, and considerable interest was evinced in his artistic work. Judging from the applause both artists more than fulfilled the expectations of even the most critical of their hearers. The accompaniments were played by Harry Spier in a sympathetic and masterly fashion.

Northfield, Minn.—On April 13 the Zoellner Quartet gave a concert at the Carleton College, meeting with their usual success. This was the second appearance of the Zoellners at Carleton College.

Philadelphia, Pa.—(See letter on another page of this issue.)

Portland, Ore.—The New York Symphony Orchestra, Walter Damrosch, conductor, gave two brilliant concerts here recently, with Efreim Zimbalist as soloist. The concerts were given under the direction of Steers and Coman.—Mr. Zimbalist and Alexander Saslavsky, concertmaster, were guests of honor at a luncheon given by the Portland Musicians' Club. Addresses were made by John Claire Monteith, president of the Oregon State Music

MARGARET

ABBOTT MAX PILZER

FESTIVAL ENGAGEMENTS, ETC.

Worcester Festival
Paterson "
Springfield "
Maine "
Lindsborg "

New York Rubinstein Club
Chicago Recital

Indianapolis Symphony Orchestra
Waterbury Choral Society
Gloversville Choral Society
Etc.

Exclusive Direction: WALTER ANDERSON - - - New York

"A great Violinist—superbly equipped"

1917-1918 Booking

Management: Daniel Mayer, Times Building, New York

Teachers' Association; Moses Christensen, president of the Portland Symphony Orchestra; George Wilber Reed, of the Portland Opera Association; Frederick W. Goodrich, a prominent organist and others.—The Orpheus Male Chorus, William Mansell Wilder, director, appeared in concert on April 10, and sang splendidly. Mme. Macdonald Fahey, dramatic soprano, of Victoria, B. C., was the soloist of the evening.—Dr. Emil Enna, pianist, assisted by Mabel Ryder Williams, pianist, gave an excellent recital on April 13.

Sacramento, Cal.—On April 14 the Saturday Club gave its weekly concert in which the following participated: Lillian Rothholz, Maude R. Redmon, Clara Garfinkle, Mrs. George Edwards, Constance Mering, Mary Kendall, Norman Mullins, and the Schubert Club. The program was greatly enjoyed by all present.—Elena Gerhardt, the lieder singer, was heard in recital here recently, presenting a very interesting program. She was effectively accompanied by Walter Golde.

San Antonio, Tex.—(See letter on another page of this issue.)

San Francisco, Cal.—The Pacific Musical Society gave one of the best of its concerts recently, at which Bach's D minor concerto for two violins was performed by Louis Rovinsky and Frances E. Poser, with Mrs. Toby Schussler at the piano. The other soloists were Marguerite Darch, pianist, and Beatrice Sapir, vocalist. The society choral, Alfred Elkus, conductor, was heard in a group of Slavonic songs.—Reinhold Warlich, baritone, made his initial appearance here on April 12, with Fritz Kreisler as accompanist. Mr. Warlich met instant recognition from a large and distinctly musical audience. The accompaniments by Mr. Kreisler caused due appreciation of the versatility of the great violinist.—On April 15, Fritz Kreisler was heard in recital here. All his numbers were well received and he was forced by insistent applause to add several encores. Carl Lamson was the accompanist.—Elena Gerhardt, the lieder singer, gave two recitals here recently. Both were highly successful and her excellent work was greatly enjoyed.—"The Canterbury Pilgrims" will be sung by the English Club of the University of California at the Greek Theater with two hundred and fifty performers, all collegians, and will be staged by Reginald Travers, Fred Carlisle and Paul Steindorff.—The Kruger Club, under the direction of George Kruger, gave a concert recently in which the following were heard: Arthur Hoppe, Russell Shean, Edith Spelly, Ruth Riley, Alice Meyer, Gunther Sachs, Lloyd Heinemann, Lillian Linzer and Alice Lee.—The following pupils of Ben Fabian were heard in recital recently: Alberta York, Mary Sweeney, Isabel Sweeney, Hannah Schwartz and Mrs. Hugo Herzer.

Seattle, Wash.—With the popular tenor, Theo Karle, as soloist, the Seattle Philharmonic Orchestra successfully completed its season's series by giving a pair of concerts. Theo Karle sang two arias with orchestra accompaniment, as well as a group of smaller numbers with piano at each of the concerts. He was accompanied by Margaret Mc-Aroy.—Under the auspices of the Ladies' Musical Club, the New York Symphony Orchestra, Walter Damrosch, conductor, gave two concerts here recently, meeting with much success. Efreim Zimbalist was the soloist and was accorded a hearty reception by the large audience.

Selma, Ala.—Under the auspices of the Selma Music Study Club the Russian Symphony Orchestra, Modest Altschuler, conductor, appeared here with Lada, the well known dancer, as soloist. A very interesting program was presented, which was greatly enjoyed by the large audience. Lada's costuming and interpretations were most effective, and she was obliged to respond with encores to the hearty and insistent applause.

St. John, N. B., Canada.—The spring concert of the Misses Lugin on April 12 was a decided success. They presented the Cecilia Sextet, which is under the direction of Dr. H. B. Mason, of Calais, Me. The sextet was assisted by Mrs. J. M. Barnes, pianist, and Clarence Cawston, violinist.

Toronto, Canada.—Under the auspices of the Hambourg Conservatory of Music, Ulysse Buhler, pianist, presented a representative program on March 29. The proceeds of the recital went toward the Ontario Association of Blind and Returned Soldiers, some of the latter forming part of the appreciative audience.—Margaret Langrill arranged an excellent patriotic concert, the proceeds of which were in aid of the Canadian prisoners of war fund, which took place on April 17, and in which the following artists from the Forsyth Academy of Music took part: Jessie McAlpine, pianist; Arthur Ely, violinist; Percy Rigby, baritone, and Margaret B. Hill, accompanist.—One of the most eminent pianists now before the Canadian

public is Niggo Kihl, of the faculty of the Toronto Conservatory of Music. He has been heard here frequently in recital as well as in joint recitals with Luigi von Kunits, violinist of the Academy of Music. The work of his pupils is also recognized by the many successful engagements they have filled.—The Academy String Quartet, of which Luigi von Kunits is the first violinist, has been presenting a series of excellent programs this season. Among the soloists appearing at these concerts are Vivian Gosnell, baritone; Mrs. H. H. A. Beach, pianist and composer, and Lydia Locke, soprano.—A notable reception was recently given by Mrs. Michael Hambourg in honor of Eugen Ysaye, his son, Gabriel, Maurice Dambois and Mr. Driessens.—Under the local management of Norman Withrow, Eugen Ysaye, the eminent Belgian violinist, gave a recital here. So much has already been written in the MUSICAL COURIER about the wonderful playing of the great master that it need not be reiterated here. He was capably assisted by

CONCERT ANNOUNCEMENTS

KRIENS SYMPHONY CLUB CONCERT

CHRISTIAAN KRIENS, Conductor

125 players. Carnegie Hall.

SATURDAY EVENING, APRIL 28, 8:15 O'CLOCK.

Soloists: Annie Louise David, harpist; Violet Kish, violinist.

PROGRAM:

Overture, "Magic Flute"Mozart
Symphony (In D major)Haydn
Concerto for Harp and Orchestra (Manuscript, first performance)Hoberg
Annie Louise David
Concerto for Violin and OrchestraWieniawski
Violet Kish
Suite, "In Holland"Kriens
Harp Solos:
PreludeLoukine
Aeolian HarpHasselmans
Will-o'-the-WispHasselmans
March, from "Le Prophète"Meyerbeer

FREDERIC HOFFMAN

BARITONE

Intimate Recital

of

OLD FOLK SONGS

with Lute Accompaniment

at the

Waldorf-Astoria Hotel
New YorkOn Monday Evening
May 21st at 9 o'clock

Personal address: 79 North Pearl Street, Albany, N. Y.

McCORMACK

FINAL CONCERT OF SEASON

NEW YORK HIPPODROME, SUN. NIGHT, APRIL 29

POPULAR REQUEST PROGRAMME

SALE OPENS AT BOX OFFICE THURSDAY, APRIL 19

Prices \$2.00, \$1.50, \$1.00, 75c

MGT. CHAS. L. WAGNER & D. F. McSWEENEY

Hippodrome, Sunday Eve., May 6

First Appearance on the
Concert Platform of

Rev. Josef Rosenblatt

The greatest of all cantors. Sensational tenor in recital of Hebrew melodies (ancient religious) accompanied by male choir of Synagogue Ohab-Zedek

Director Dr. H. Wohl

At the Organ - Mr. Leslie Baldwin
Solo-Violinist - Sascha Jacobinoff

Seats 50c to \$2.50 at Box
Office, HippodromeColumbia Records of Rev. Rosenblatt may be heard
at all dealers

Knabe Piano

Direction of Tour of U. S. A.: M. H. HANSON
437 Fifth Avenue, N. Y.

Auspices of Central Relief Committee for Jews Suffering
in the War Countries, World Bldg., New York City

Where to dine after the Concerts

THE VOGUE RESTAURANT

48th Street and Broadway

WM. LEON, Manager

OPPORTUNITIES

AN OPPORTUNITY FOR THE ARTIST—A well known Pianist of established reputation would like to get into communication immediately with two or three other artists of like reputation to share the traveling expenses of a reliable representative on the road. This is an excellent opportunity to receive right representation for the minimum of expenditure. Address: "Artist," care of MUSICAL COURIER, 437 Fifth Avenue, New York.

OPERATIC COSTUMES FOR SALE—I have the following very valuable theatrical costumes, most of them made in Paris and Vienna, of exquisite material, executed after the designs of famous painters, which I will sell at an exceptionally low price: Two costumes for Marguerite in "Faust"; One costume (gor-

geous white brocade with pearl and gold embroidery) for Eva in "Meistersinger"; Two very valuable Spanish court costumes, one of gold brocade and one of black velvet; One costume for Lenore in "Fidelio"; One costume for Senta in "Flying Dutchman"; One red plush wrap for Elsa in "Lohengrin"; One Greek costume; Several peasant costumes, wigs, etc. All of these costumes are of first class material and absolutely historical in their style and execution. Address, "Costumes," care of MUSICAL COURIER, 437 Fifth Avenue, New York.

ROAD MAN OR ROAD WOMAN WANTED—A concert agency in New York City desires the services of a good road man or a good road woman. Only one with experience and knowledge of

the business. This is a good opportunity for the right person. Address, "B. C.," care of MUSICAL COURIER, 437 Fifth Avenue, New York City.

FOR SALE OR TRADE, a musical instrument known as the Choralcello, complete with all its echoes, cables and equipment; only two years old; will sell cheap, or trade it for any standard make organ. Address: RIVERBANK CO., Geneva, Illinois.

PROFESSIONAL ACCOMPANIST (lady), familiar with wide range of vocal and violin literature, and with ten years' experience in concert, recital and studio work in New York City and vicinity, is open for engagement during summer, or for next season. ACCOMPANIMENTS MEM-

ORIZED. Highest testimonials. Address "F," care of MUSICAL COURIER, 437 Fifth Ave., New York.

TO SUBLET—From May 1 to middle of September, a spacious studio, Grand Piano. Thirty-ninth street near Fifth Avenue, New York. Address, "K 9," care of MUSICAL COURIER, 437 Fifth Avenue, New York.

SPLENDID OPPORTUNITY—Musicians, teachers or students to represent us in Long Island, New Jersey and New York during summer season. Splendid opportunity to combine income and vacation. Appointment by writing only. Address: Modern Music Binderies, 108-110 East 125th St., N. Y.

CONCERTS IN GREATER NEW YORK

APRIL 14

Concert of the Scandinavian Symphony Society

The Scandinavian Symphony Society of New York gave an evening of northern music at Carnegie Hall on Saturday, April 14. Besides an orchestra of sixty-five pieces the Scandinavian Male Chorus of one hundred and fifty voices was heard, together with a mixed chorus.

Sinding's Symphony in D minor was given a clear, concise reading. The many beauties of the work were fittingly displayed under Ole Windingstad's direction, the audience giving enthusiastic applause.

The program contained a novelty, "Sappho," a tone poem by Axel Raoul Wachtmeister, the noted Swedish composer, given for the first time. This is a truly remarkable work. In it the composer evinces both taste in subject matter and skill in treatment. The chorus is treated as a group of instruments. The music describes Greece and its poet Sappho. It is quite unusual. The orchestra brought out all the beauties of the score while the work of the chorus was entirely satisfactory. Mr. Wachtmeister, who was present, shared in honors with the society.

The male chorus gave next "Mindesang over de Faldne," by J. P. C. Hartmann, a song in memory of the Danish-German war of 1848, and "Olaf Trygvason" chorus, by F. A. Reissiger, a song of the Norse vikings.

All the chorus work with the exception of "Sappho" and "Landkjending" were sung a capella. Mr. Windingstad's baton was employed throughout in a convincing manner which brought bursts of applause from the large audience. The incidental solo in the final number, Grieg's "Landkjending" was sung with fine effect by Anton Wetlesen, who has a baritone voice of remarkable depth and sweetness.

APRIL 16

Huss Concert at the Comedy

Mr. and Mrs. Henry Holden Huss gave an afternoon concert of compositions mostly by Mr. Huss in the cosy Comedy Theater, New York, on Monday, April 16. May Mukle, the English cellist, added variety to the program of songs and piano pieces, playing not only two interesting old solos but also joining Mr. Huss in an excellent performance of the latter's effective and well made sonata in C for cello and piano. The program began with six folksongs sung by Mrs. Huss. They were German, Armenian, Italian, Swedish,

French, Irish, and in all of them the smooth, musical, expressive and well placed voice of the singer seemed at home. Mrs. Huss was likewise heard to advantage in a number of songs by her husband, who played the piano accompaniments with taste and fine feeling. The songs showed melodic facility, emotional strength, as well as fancy and caprice. They were named "My World," "Music, When Soft Voices Die," "After Sorrow's Night" and "Happy Heart." Later in the program Mrs. Huss sang "Traume," by Wagner; "Lachen und Weinen," by Schubert; "Après un rêve," by Fauré, and "Serenade," by Massenet. Henry Holden Huss played "Prelude Appassionata," "Etude," "To the Night," "Valse intime," "Menuet Rocco," "The Brooklet," and was compelled to add his valise in A major. All of these pieces show the admirable musicianship of the composer and his judgment in keeping the unity and variety of his styles within bounds. His command of modern harmony is great and he has an original vein of melody. Miss Mukle played an allemande by Lully and a gavotte by Geminiani, for which she was recalled until she played an extra number by Debussy. There was plenty of enthusiasm at the concert. Mr. and Mrs. Henry Holden Huss can honestly congratulate themselves on the success of their recital.

Edwin Stodola played the accompaniments for May Mukle.

Jacques L. Gottlieb Gives Interesting Concert

Jacques L. Gottlieb, director of the East Side House Settlement Music School, gave a concert at Lenox Theater, New York, on Monday evening, April 16.

The three orchestras, Elementary, Junior, and Neighborhood Symphony, all conducted by Mr. Gottlieb, gave the following program: Selection from "Faust," Gounod-Roberts; andante, symphony, No. 2, Haydn, and "Poet and Peasant" overture, Suppé, were played well by the Neighborhood Symphony Orchestra. The Elementary Orchestra gave an arrangement of four folksongs by Fritsche, "Prayer" from "Freischütz," Weber, and rondo, "Le Petit Tambour," Harris, were rendered by the Elementary and Junior orchestras combined. The Junior-Senior orchestra played well nocturne by Slunicko, and "Ave Maria," by Henselt.

Several students from the piano, violin and vocal departments played solos in a creditable manner, and a group of four violinists, representing the ensemble department, gave a fine rendition of "Prayer" from "Lohengrin," Wagner, and Ries' "Moto Perpetuo."

The work of the orchestras under the able guidance of Mr. Gottlieb was even throughout and disclosed a decided improvement over their last appearance.

Mr. Gottlieb's indefatigable efforts have been fruitful not only in developing this organization musically, but also in creating an intimate social influence in the East Side House Settlement.

Too much cannot be said in praise of Mr. Gottlieb's teaching and influence.

Rosita Renard Firmly Establishes Herself

Rosita Renard, the young Chilean pianist, created a very favorable impression at her first New York recital, but her recital at Aeolian Hall on Monday afternoon, April 16, served to establish the youthful artist in musical circles. All during the performance the enthusiasm was intense, and many in the audience were not hesitant about comparing her playing to pianists of older years and wider experience. Miss Renard's program, a Franz-Liszt one, included the fantasia and fugue on the Bach theme; sonata in B minor; "Etudes de Concert," D flat major and F minor; "Chasse neige" and "Eroica," from the twelve "Etudes d'Execution Transcendante," and the "Don Juan" fantasia. Particularly in the first number was the pianist's technic and fine feeling noticeable. Her tone was full and colorful, yet marked by its accuracy and clean cut quality. Her chromatic runs were remarkable and even up to the last note, when she cut each one off with unbelievable skill. She has a temperament, but not too much, so that her playing suffered as a consequence.

The audience, a large one, was one of the most interested of the season. After Miss Renard had given four encores, two of which were variations on "Hark, Hark, the Lark," and "The Blue Danube," she was obliged to play two others.

APRIL 17

St. Cecilia Club's Concert

The third private concert of the eleventh season of the St. Cecilia Club, Victor Harris, conductor, took place at the Waldorf-Astoria, Tuesday evening, April 17, before an uncommonly representative audience of music lovers among the fashionable folk of the metropolis. The club had the assistance of an orchestra of members of the New York Philharmonic Society; Reinald Werrenrath, baritone; Bertram Fox and H. Reginald Spier, accompanists; Louis R. Dressler, organist; and Frederick Landau, concertmaster.

Mr. Harris has long been known as one of the best equipped and most discriminative musicians New York can boast of, and his work with the St. Cecilia Club represents, in a measure, the epitome of his long experience in vocal matters. He has a particularly finical ear for tone gradations, and his thorough musicianship makes him a stickler for perfection in phrasing, diction, rhythm, and attack. It is not every musician, however, who pos-

sesses ability with the baton, but Victor Harris is an exception. Gifted with a forceful and authoritative personality, and with intimate knowledge of the subtle use of the conductor's wand, he impresses his every wish upon his singers, and they reflect directly, and yet subtly, all the delicate phases of his interpretations.

Although Mr. Harris' singers of the St. Cecilia Club do not represent a professional organization, under his exacting guidance and stimulation, they are not satisfied with anything less than deep seriousness and absolute finish in all their performances. They evidently have been taught to put tone production and clarity of diction first in the list of their endeavors. The same high standard is noticeable in the interpretations, the dramatic moods as well as the lighter moments being rendered with equal facility and conviction.

The concert opened with a prelude by Victor Harris, composed for the club and called "Invocation to St. Cecilia." The inspiring text by Charles Hanson Towne has been reflected accurately in Mr. Harris' full toned and uplifting measures. It is a smooth, well written, and particularly melodious composition. Then followed the "Ave Maria" from "Otello," by Verdi, arranged by Victor Harris. The number was given with deep feeling and exhibited some unusually beautiful tonal effects in pianissimo. Very lightsome and tender was the reproduction of "Faithful Johnnie," by Beethoven-Saar, and exquisite in the purity of intonation and in the manipulation of voices was the singing of the "Heavenly Noel," by Margaret R. Lang. This performance of the composition marked its premiere in New York. Of far different calibre were Gustave Ferrari's "Au Clair de la Lune" (composed for the St. Cecilia Club, first performance), and Pierné's "Le Mariage de Marion." These numbers were done with a taste and variety of nuance in tone and dynamics which, in a certain sense, marked the highest standard of achievement during the evening.

The second part of the concert was devoted to the Deems Taylor's "The Highwayman," and Mrs. H. H. A. Beach's "The Year's at the Spring." The Taylor cantata has been reviewed at length several times in the MUSICAL COURIER, and on this occasion again proved itself to be an extremely fine piece of music. Tuneful, well put together, and undeniably dramatic, its singing by the St. Cecilia Club brought out to the full the choral richness of Mr. Taylor's work, and Mr. Harris' temperamental leading was no small element in working up the performance to a thrilling climax. The vigor of the attack and the unity of tone coloring were especially noticeable features of this rendering. Other choral numbers on the program were Arensky's "On Wings of Dreams," and Victor Harris' "Morning," the latter composed for the St. Cecilia Club. It is a soulful and agreeably flowing piece of music, and, as was to be expected, it was sung *con amore* by the members of the organization.

Reinald Werrenrath contributed a group of songs by Wolf, Schumann, Ferrata and Cecil Forsyth, as well as the baritone solo in "The Highwayman." As usual, this excellent artist scored a tremendous success with his fine voice, strong intelligence, and thorough mastery of vocal delivery and interpretation. All in all, the evening was an unalloyed artistic delight, and the patrons of the St. Cecilia Club already are looking forward to the three concerts which will be held in 1917-18 on December 11, February 5, and April 2. At the February 5 concert, the entire program will consist of compositions written for and dedicated to the club, among which will be a number of new works by Liza Lehmann, Mrs. H. H. A. Beach, Arthur Foote, George Chadwick, Louis Victor Saar and Sir Charles Villiers Stanford.

Ralph Lawton, Pianist

Another pianist to create an excellent impression here is Ralph Lawton, a young Westerner who has enjoyed much success in the West, also abroad, particularly in Berlin and London. Mr. Lawton's playing at his first New York recital at Aeolian Hall, on Tuesday, April 17, gave every indication of his exceptional talent, which is certain to bring him into the limelight.

His program was arranged to display his seriousness of undertaking, his musicianship and sterling technical qualities. In each of these respects Mr. Lawton showed that he was unusually proficient. His technic was well developed, his fingering presenting a feature of much interest. His style was frank and yet dignified, while his innate feeling appeared to be of the finest, if not exceptionally keen. One could go on analyzing each point, but instead it seems sufficient to note that Mr. Lawton is one of the few newcomers who really possesses any valuable merit.

His program included: Organ toccata and fugue, D minor, Bach; intermezzo, op. 116, No. 6, Brahms; gavotte and musette, D'Albert; sonata, B minor, Liszt; "Reflets dans l'eau," Debussy; "Le Vent," Alkan; etude, Bortkiewicz; "Poeme Satanique," Scriabin, and sonata, B minor, Chopin.

APRIL 18

The Ysayes and Deru Applauded at Aeolian Hall

A recital announced as the "second violin recital by Edouard Deru with Eugene and Gabriel Ysaye," Gaston Dethier, at the piano, attracted a big audience to Aeolian Hall, Wednesday afternoon, April 18. The sonata in A major, César Franck, played by Messrs. Deru and Dethier, called forth an enthusiasm of no uncertain intensity from the audience, but it was when the veteran violinist, Eugen Ysaye, appeared upon the stage to participate in the second number that a superlative degree of enthusiasm pervaded the hall. The audience fairly rose to greet the Belgian virtuoso. Messrs. Ysaye and Deru, for their playing of the Bach concerto for two violins, were recalled many times. The next number, concerto for three violins (Vivaldi) enlisted the services of Eugen and Gabriel Ysaye with Mr. Deru and was likewise a striking bit of virtuoso ensemble playing. To conclude the program Mr. Deru

Dr. Fery

LULEK



© Underwood & Underwood Studio, N. Y.

PARIS, *Le Gaulois*—The second concert given by the celebrated Dr. Lulek was a real triumph. The great singer was unsurpassable in Brahms and Strauss.

LONDON, *Daily Telegraph*—A baritone voice of wide range and sure control, Dr. Lulek won his audience.

NEW YORK, *Herald*—Dr. Fery Lulek's production of tone and the shades of color made his audience linger until all possibility of another encore was gone.

VIENNA, *Tageblatt*—A rich and beautiful baritone organ.

BERLIN, *Boersen-Zeitung*—Dr. Lulek's interpretations are full of warmth and intellectuality. The singer charmed and captivated his large audience, especially in the Strauss numbers.

FOR CONCERTS

FOR PUPILS

Address: Ella May Smith - Columbus, O. Cincinnati Conservatory of Music

played a group made up of Coleridge-Taylor's "Deep River," arranged by Maud Powell; a Mozart menuet, a Gluck-Kreisler melody and Leclair's "Sarabande and Tambourin," with taste, expression and excellent technical finish. His solo work was heartily applauded.

Tonkuenstler Society Concert

At the Tonkuenstler Society concert on Wednesday evening, April 18, in the Myrtle Room of Hotel Waldorf-Astoria, an unusually interesting program was presented.

The opening number, string quartet in D minor, op. 17 (MS.), by Edwin Grasse, was well received. This was played by Edwin Grasse, Edna Minor, Rebecca Clark and Willem Durieux. Leontine de Ahna, contralto, charmed in a group of four songs. Alois Trnka rendered a group of four violin compositions by Israel Joseph, with the composer at the piano. Mr. Trnka's playing was greatly admired, and won for him fresh laurels. He was obliged to respond with an encore, when he repeated Mr. Joseph's "Lament." The concert closed with a sextet for piano, flute, oboe, clarinet, horn and bassoon, by Ludwig Thuille, a work of great beauty. It was artistically played by Alex Rihm, Edward Meyer, Philipp Kirchner, Frederick Smith, Herman Hand and Adolph Weiss.

A very large and interested audience attended.

APRIL 19

Marcia van Dresser and Guiomar Novaes at Philharmonic Society's Musicale

Marcia van Dresser, soprano, and Guiomar Novaes, the South American pianist, were the artists who appeared at the final musicale of this season given by the Haarlem Philharmonic Society of the City of New York, at the Waldorf-Astoria, on Thursday morning, April 19. The event was attended by more than three hundred persons, the grand hall room, being crowded to the doors. Girl ushers carrying baskets of daisies and white sweet peas, escorted the members and their guests to their seats.

Miss Novaes opened the program with Schumann's "Papillons," in which all the delicacy and charm of her interpretation were in evidence. She was heartily applauded. Her other numbers were a Chopin prelude, Dance (Granados), "Feux-follets" (Philipp), and the tenth rhapsodie (Liszt). No further comment on her successful playing need be given as she has established herself in the hearts of New York music lovers.

Miss van Dresser of the Chicago Opera Association was interesting in a group of songs by Wolf-Ferrari and a "Seranata" by Zandonai, for the first group. Her second, contained songs by Tiersot, Delibes, Szulc, Duparc and Fauré. "Softfooted Snow" (Lie) and "We Two Together" (Kernochan) were included in the third. Miss van Dresser was in excellent voice and sang with an abandon that was delightful to witness. All the rich and sympathetic qualities of her lovely voice were particularly noticeable in the Italian group. Her style is captivating. Both artists were encored several times.

Richard Hageman accompanied Miss van Dresser. His splendid assistance to leading artists of the day has put him on a plane of his own. His work on Thursday morning delighted the hearers and adding to the general success and artistic enjoyment of the morning.

APRIL 20

Artists Help to Swell Red Cross Fund

A concert and Thé Dansant was given at Hotel Biltmore, Friday afternoon, April 20, for the benefit of the New York County Red Cross Motor Ambulance Fund.

A good sized audience listened with keen delight to David Bispham's two numbers "The Two Grenadiers," Schumann, and "Seven Ages of Man," Huss, with Woodruff Rogers at the piano. Loretta Del Vallé, soprano, was greatly applauded for her singing of "The Bell Song," from "Lakmé," and a group of songs "The Roses Cup," Ward-Stephens, "Pirate Dreams," Huerter, and "Chanson provençale," Dell'Acqua. Arnaldo Conti was at the piano. Mary Jordan, contralto, contributed a "Jeanne d'Arc" aria, Bemberg, and a group "In the Wood of Finvara," Burleigh, "War," Rogers, and "Come Down to Kew," Deis. She won that favor which always follows her singing. Carl Deis was at the piano. Oliver Denton's musicianship was conspicuous in his delightful delivery of a Rachmaninoff prelude, Scriabin etude, Chopin waltz and the Rubinstein barcarolle.

Miss Lawton's reading of "Verdun," Bigbee; "The Ambulance Driver," Pottle, and "My Country, Oh! My Country," by Pottle, were splendidly dramatic and called forth much applause also.

The event was given under the patronage of the Governor of New York and Mrs. Whitman, the Mayor of New York and Mrs. John Purroy Mitchel, Major General and Mrs. Leonard Wood; Honorable and Mrs. James W. Gerard and many other prominent people.

APRIL 21

Maurice Dambois, Cellist

Maurice Dambois worthily upheld the best traditions of the Belgian school of stringed instrument players at his cello recital in Aeolian Hall, New York, on Saturday afternoon, April 21. The Belgian school combines in an eminent degree the robust strength of the German, with the polished elegance of the French. Everybody at present knows that Belgium lies between France and Germany. But there may be those who do not know that Belgium has furnished the musical world with many eminent string players, more, perhaps, in proportion to its size, than any other country in the world.

Maurice Dambois has been heard in concert here as the piano accompanist of Eugen Ysaye and as an accompanist and pianist had proved eminently satisfactory. At his re-

cital on Saturday, however, he showed himself to be a solo performer on the cello of great skill and beauty of tone. His playing of Boellmann's "Variations Symphoniques" and of Saint-Saëns' A minor concerto was remarkable for its varying tonal volume from the softest of sighs to a robust, virile baritone strength. And every note was strictly in tune—no small praise for a cellist. His rapid passages, double stoppings, trills, were beautifully played, his pizzicati notes were more harp-like than usual and less suggestive of a banjo than plucked strings on a cello sometimes sound. A new "Meditation" by Eugen Ysaye was very modern in style, especially for a violinist who plays so much old fashioned classics for the violin. It is strong in its passionate expression, but its broken phrases do not form an easily remembered melody. The cellist played two interesting works from his own pen—"Elegie" and "Mazurka." They were deservedly well received. The program ended with a "Melodie" by Glazounow, "Abendlied," by Schumann, and "Rhapsodie" by Popper. Marcel Charlier presided at the piano admirably. He was more than a mere accompanist.

Daughters of the Union Hear

Well Known Artists

On Saturday afternoon, April 21, 1917, at Hotel Gotham, New York, the Charter Chapter Daughters of the Union gave a musicale and dance.

Mrs. Noble McConnell, president of the New York Mozart Society, provided the musical program, also the orchestra for the dance.

Those who participated in the program were: Idelle Patterson, soprano; Nathalie Boshko, violinist; Clarence Bird, pianist; Jerome Uhl, baritone and Chas. Gilbert Spross, accompanist.

APRIL 22

Arion Society Closing Concert

The last concert of the current season of the Arion male chorus, Carl Hahn, conductor, took place in the festal bowered hall of the society. Spring blooms were prominent everywhere; two large United States flags decorated front and rear; a beautiful silken flag was flying continuously in a miniature gale, evidently created by an invisible electric fan. Marie Louise Wagner, soprano, and Leo Ornstein, pianist, were the soloists; an audience which filled the hall listening with interest. Following the singing of the national anthem by the entire assembly (which included 200 youngsters under twelve years of age, seated on a platform) Schubert's "Unfinished" symphony was played with thoughtful interpretation. Conductor Hahn was presented with a large bouquet at this point. Voices and wind instruments blended well together in Brambach's "Nänie" and four unaccompanied choruses deserve praise; there was beautiful pianissimo at the close of "Unter'm Lindenbaum," by Sturm. The distinct enunciation and climax building in the singing was remarked.

Enthusiastic applause followed Miss Wagner's singing of "Dich, theure Halle," her sweet voice, of truly beautiful quality, winning interest from the outset. Combined with youthful, pretty appearance, this voice again claimed interest in four songs which came later. Homer's "Sing to Me," with its high B, and Brahms' "Von ewiger Liebe," with a fine climax, were characteristics of the group and won the fair singer increased applause.

Leo Ornstein's playing of the Rubinstein concerto showed his masterful technic and individuality, which is so pronounced that it leads to quarrels between his hearers, some being for, others "agin" him. Whatever he does attracts attention; that is sure and one secret of his success. Great applause followed the concerto, and in his subsequent appearance he augmented this impression, playing solos by Chopin and Liszt. There were unusual effects in nuance, lingering expressiveness, etc., in the nocturne and mighty climax in the waltz in A flat. Some eccentric accents, combined with impetuosity, prevailed in the thirteenth Hungarian rhapsodie by Liszt, but all of it was interesting. Von Broeckhoven's "Creole" suite was played by the orchestra, "Calinda" being much applauded; it is interesting music, clearly melodious, with straightforward harmonies.

During the evening an immense laurel wreath was presented the conductor, Carl Hahn, with appropriate remarks by Dr. von Grimm. Following this presentation the orchestra gave the popular conductor a fanfare, and the children waved the United States flags. It was a pretty sight! Van der Stucken's National anthem, "Our Glorious Land," was sung at the finish, the male chorus and the children each singing a verse, the combined forces uniting in the last verse. This was highly effective, and brought rounds of applause.

Dittler Artist-Pupil Scores

William Kroll, a young artist pupil of Herbert Dittler, gave a recital on Sunday afternoon, April 22, in the ballroom of Hotel McAlpin, New York, scoring a veritable triumph. The young artist played a program comprising Corelli's "La Folia"; "Chanson Louis XIII" and "Pavane," Couperin-Kreisler; "Menuet," Porpora-Kreisler; "Chanson Meditation," Cottenet; "Humoresque," Tor Aulin; and Lalo's "Symphonie Espagnole." He met the technical difficulties of the compositions well and reflected great credit upon his teacher. The young lad gives promise of a brilliant future. He was ably assisted by Lucy Ermold, soprano, who sang several groups of songs.

Dr. N. J. Elsenhennner, and Anna Backus accompanied.

Play or Pay

If it be true that leaders of some of the orchestras in New York object to playing the national anthems of our allies, we can assure them that there is no compulsion in internment camps.—New York Morning Telegraph.

ELLMER ZOLLER

Pianist-Accompanist



© Apeda N. Y.

Appearances During Season 1916-1917

Aug. 2—Norfolk, Conn. Olive Fremstad
Aug. 25—Bar Harbor, Me. Amy Grant
Aug. 29—Newport, R. I. Amy Grant

Sept. 3—Plymouth, Mass.,
Enrichetta Onelli, Edgar Schofield
Sept. 10—Hoboken, N. J. Geo. W. Reardon
Sept. 12—N. Y. Teachers' Institute, Marie Louise Wagner
Sept. 14—Lockport, N. Y., Emma Roberts, Edgar Schofield
Sept. 20—N. Y. Teachers' Institute, Elizabeth Wood
Sept. 21—N. Y. Teachers' Institute, Hubert Linscott
Sept. 23—Ridgefield, Conn., Edith Rubel, Henry Parsons

Oct. 6—Holyoke, Mass., Enrichetta Onelli, Edgar Schofield
Oct. 14—N. Y. City (Musical), Corinne Welsh
Oct. 31—Utica, N. Y. Theo Karle

Nov. 5—N. Y. Globe Concert, Vera Barstow
Nov. 9—Wilkes-Barre, Pa.,
May Marshall Cobb, Henry Parsons
Nov. 23—Boston, Mass., Marcella Craft, Vera Barstow
Nov. 26—Locust Valley, L. I., Laura Tappin, Karl Formes

Dec. 3—N. Y. City (Sherry musicale), Rene Criticos
Dec. 4—Middletown, Conn.,
Theo Karle, Marie Morrissey, Hans Kronold
Dec. 6—Cleveland, Ohio, Olive Fremstad
Dec. 7—Cincinnati, Ohio, Theo Karle
Dec. 8—Cleveland, Ohio (morning), Theo Karle
Dec. 8—Gambier, Ohio (evening), Hans Kronold
Dec. 11—Duluth, Minn., Olive Fremstad
Dec. 26—Pittsburgh, Pa., Piano Recital

Jan. 8—N. Y. City (Arion Society), Meta Lindenthal
Jan. 12—Vassar College, Theo Karle
Jan. 13—N. Y. City (Musical), Olga Laroussini
Jan. 14—N. Y. City (Musical), Jerome Uhl
Jan. 17—Brooklyn, N. Y., Marie Morrissey
Jan. 19—Morristown, N. J., Theo Karle
Jan. 20—N. Y. Woman's Philharmonic, Hubert Linscott
Jan. 24—Newark, N. J., Theo Karle
Jan. 26—N. Y. City (Musical), Eleanor Cochran
Jan. 30—N. Y. Brick Presbyterian Church, Theo Karle

Feb. 4—N. Y. City (Lambs' Club), Theo Karle
Feb. 11—N. Y. City (Arion Society), Eleanor Cochran
Feb. 13—Columbus, Ohio, May Peterson
Feb. 14—Zanesville, Ohio, May Peterson
Feb. 16—Pittsburgh, Pa., May Peterson
Feb. 18—N. Y. City (Pleiades Club), Eleanor Cochran
Feb. 19—N. Y. City (Hotel McAlpin), May Marshall Cobb
Feb. 23—N. Y. City (De Koven musicale), Theo Karle
Feb. 26—N. Y. City (Chickering Hall), Eleanor Cochran

Mar. 3—N. Y. City (Musical), Olga Laroussini
Mar. 7—Frederick, Md., Theo Karle
Mar. 10—Bryn Mawr College, Reinhold Warlich
Mar. 11—Brooklyn, N. Y., Marie Morrissey
Mar. 12—Sewickley, Pa., Theo Karle
Mar. 13—Greensburg, Pa., Theo Karle
Mar. 15—New Wilmington, Pa., Theo Karle
Mar. 19—N. Y. City (Browning Society), Eleanor Cochran
Mar. 20—N. Y. Prof. Woman's League, Eleanor Cochran
Mar. 23—N. Y. City (Musical), Elizabeth Wood
Mar. 30—Washington, D. C., Lucy Gates, Theo Karle

Apr. 6—N. Y. City (Musical), Corinne Welsh
Apr. 7—Hartford, Conn., Hubert Linscott
Apr. 10—Pittsburgh, Pa., May Marshall Cobb
Apr. 24—Plainfield, N. J., Hubert Linscott
Apr. 25—Youngstown, Ohio, Theo Karle
Apr. 26—Beacon, N. Y., Corinne Welsh
Apr. 30—Wilkes-Barre, Pa., Theo Karle

May 1—Scranton, Pa., Theo Karle
May 10—Springfield, Mass., Hubert Linscott
May 14—Lockport, N. Y., Theo Karle, Marie Morrissey
June 7—Cleveland, Ohio, Theo Karle

During June, July and August Mr. Zoller will be available for Coaching in Repertoire, at his summer home, 4063 Vinceton St., N. S., Pittsburgh, Penna.

During Season 1917-1918

FOR DATES AND TERMS

Address: 350 West End Avenue
New York City

FREDERICK STOCK, AMERICAN COMPOSERS' "BOOSTER"

Chicago Symphony Program Includes Chicagoan's Work—Mme. Pavloska's Delightful Recital—MacLennans in Duets—Hans Hess in Concert—Arthur Shattuck with Lakeview Musical Club—Herman Devries Branch Opened—Grace Bradley Heard—Apollo Club to Reorganize—Orchestra's Last "Pop"—Edward Clarke, William Clare Hall, Arthur Burton Pupils Busy—Schools, Recitals and Notes

Chicago, Ill., April 21, 1917.

Again, at last week's orchestral concerts, Frederick Stock presented a Chicagoan's work, Oldberg's "At Night," which proved a delightful novelty and made a very favorable impression. In the Beethoven seventh symphony Conductor Stock and his players did some of their most admirable work of the season and the ovation tendered Mr. Stock at the close of the symphony testified to the audience's enjoyment. Other items on this twenty-seventh program were Mozart's overture to "The Magic Flute" and "L'Apprenti Sorcier" by Dukas, both of which were given skillful, effective readings under Stock's efficient baton.

Arias from Handel, Gluck and Massenet were sung by Mme. Homer, the soloist. The soprano aria, "Il est doux," from "Hérodiade," was transposed for the contralto. If contraltos are to sing soprano arias why not sing tenor arias, and vice versa? There are enough beautiful arias written for contraltos and the transposing of the "Il est doux" to a lower key seemed unnecessary and in poor taste.

Mme. Pavloska a Delightful Recital Artist

Irene Pavloska, a member last season of the Chicago Opera Association, appeared in a new role last Sunday

afternoon at the Illinois Theater—that of recitalist. It may be said truthfully that the young soprano won unquestionable success. Mme. Pavloska is the possessor of a charming mezzo-soprano voice of beautiful quality, which she uses with intelligence and artistry. Effective, indeed, were her renditions of the Strauss "Traum durch die Dämmerung," Schumann's "Nussbaum," Hugo Wolf's "Ich hab in Penna," and "Zur, ruh, zur ruh"—so well done that the listeners demanded its repetition—and "Liebesfeier" (Weingartner), which made up her second group. An encore was asked and graciously granted at the close of this group. Not less admirably done was the English group, Woodman's "I Am Thy Harp," Sharp's "Japanese Death Story," John Alden Carpenter's ever popular "The Sleep That Flits on Baby's Eyes" and Horan's "Bird of the Wilderness." So exuberant was the audience's enthusiasm after these that Mme. Pavloska rendered Carpenter's "Don't Come in, Sir, Please," which brought forth more exuberance that ceased only when the gifted singer accompanied herself in "Believe Me If All Those Endering Young Charms." Of engaging charm was her singing also in French numbers, Marcel Charlier's "Après un Rêve," Paladilhe's "Psyche," Fauré's "Le Berceau," Tosti's "Ninon"—repeated—and Massenet's "Ouvre tes yeux bleus," which was followed with a delightful interpretation of "Long, Long Ago." Mme. Pavloska may well be proud of her success. Her recital was under Helen Levy's management. As accompanist Mme. Pavloska had James Whittaker, whose manœuvres at the piano were amusing, to say the least.

Mme. Culp at the Blackstone

F. Wight Neumann presented Julia Culp in recital for the last time this season at the Blackstone Theater last Sunday afternoon before a goodly house. The large gathering applauded the vocalist's every effort heartily and her success was unqualified. Her different numbers were rendered in her usual artistic manner and justly deserved the public's enthusiasm.

MacLennan's Duet Recital

At the concert given at the Auditorium by the Teachers' Federation of Chicago last Saturday evening, the principal soloists were Florence Easton MacLennan and Francis MacLennan, who were heard by a capacity house, which showed its appreciation by thunderous applause after each song. To go into a review concerning the work of these two sterling artists is unnecessary, inasmuch as they presented

to the Chicago public identically the same program as at the Maxine Elliot Theater, New York, Sunday evening, March 25. In the MUSICAL COURIER of March 29 a lengthy review appeared, praising in every respect the work of those artists and the laudatory words which were bestowed there on the recitalists found an echo not only from the present writer but also from each one of the daily critics in Chicago, who unanimously proclaimed the recital one of the best heard this season in this city. It may be said here, however, that the receipts were \$5,000 and the sale of programs amounted to \$2,700. Considering the low price at which the tickets were sold the size of the MacLennan audience was equaled this season only by John McCormack. Figures talk and attest the great popularity of the MacLennans in Chicago. As stated above, the enthusiasm of the audience was spontaneous and encores were graciously given by both soloists. The MacLennans were ably seconded at the piano by Isaac van Grove, who played most artistic accompaniments. The other soloist was Eric De Lamar, organist. The concert was managed by Charles E. Nixon, who may well be proud of the big financial success of the venture which, it is said, will make the Federation of Teachers here some \$2,800 richer.

Hans Hess Delights in Concert

Hans Hess, the busy Chicago cellist, was one of the participants in the concert which Rachel Kinsolving presented Monday afternoon at St. Paul's Parish House. Although a resident of Chicago, Mr. Hess is heard here too seldom, and each new hearing makes this fact all the more regrettable. His work on Monday afternoon was of that high order and engaging charm which win him unstinted success wherever he appears. In selections by Gluck, Dittersdorf-Kreisler, Mozart, Bach, Fauré, Saint-Saëns and Popper, Mr. Hess won unqualified favor.

Arthur Shattuck at Lakeview Musical Club

The center of interest on Monday afternoon's program of the Lakeview Musical Society was the playing of Arthur Shattuck, pianist. His admirable pianistic qualifications are known qualities that need not be dwelt upon herein, save to say that they were brought into display in the Bach-Liszt fantasia and fugue in G minor, the Brahms E flat intermezzo, three Chopin numbers, the D'Albert scherzo and Liszt-Busoni polonaise. The playing of Mr. Shattuck is always a source of rare delight and this was no exception to the rule.

Herman Devries Opens New Branch

Due to the increasing demand for vocal instruction, Herman Devries, the widely known instructor and coach, has found it necessary to open a branch vocal studio on the South Side. The new studios, known officially as the Herman Devries Preparatory Vocal Studios, will be under the direction of Blanche Van Buren, Mr. Devries' sister-in-law, who is a well known personage in musical circles here. Miss Van Buren is an authorized exponent of the Devries method and has studied abroad for many years as well as with her eminent kinsman, Mr. Devries. Besides her vocal training she has studied piano, languages and accompanying, and teaches in French, German, Italian and English.

Both Mr. and Mrs. Devries will continue teaching at their Fine Arts Building studios throughout the summer months. Their special session from June 25 to July 28 is attracting widespread interest and undoubtedly there will be requests for more lessons than the Devries can give.

Grace Bradley's Recital

The recital at the Ziegfeld Theater this week was furnished by Grace Bradley, contralto. Though now a resident of Chicago, this was the first time the contralto displayed her gifts here, and she attracted a large and interested gathering to the hall. Miss Bradley, possessed of a lovely contralto voice of good quality, used it effectively in selections by Freeby, Homer, Neidlinger, Jarnefelt, Grieg, Bohm, Schumann and Saint-Saëns. In her last group, comprising English selections by Colby, Carrie

BUSH CONSERVATORY

North Clark Street and Chicago Avenue, Chicago

KENNETH M. BRADLEY, President and Director
EDGAR A. NELSON, Associate Director

MUSIC

EXPRESSION
PUBLIC SCHOOL MUSIC
MODERN LANGUAGES

Unsurpassed Faculty of over 60 Instructors, many of international reputation, including

Charles W. Clark
Edgar A. Nelson
Grace Stewart Potter
Harold E. Lash

Edgar A. Brazell
Harold Miller
Robert Yale Smith
Justine Wagner



Julia Rye-King
Guy Herbert Woodard
Eleanor Smith
Max Julia Miller

The Management announces the exclusive teaching engagements of EDWARD COLLINS, the distinguished American Pianist, and ANTONIO BALA, famous Spanish Cellist.

The only Conservatory in Chicago maintaining its own student dormitories. For Catalog and further information, address: Edward H. Schwenker, Sec'y.

VILONAT Teacher of SINGING

606 Fine Arts Bldg. CHICAGO

The Maurice Rosenfeld Piano School

Piano Instruction, Recitals, Lectures

1303 Kimball Hall Chicago, Ill.
Phone, Harrison 3035

After 11 years of most successful teaching in

MAURICE

VERA KAPLUN

BERLIN
and
VIENNA
returned to
CHICAGO

ARONSON

PIANIST-PEDAGOG
Residence Studio: 4304 Lake Park Avenue.
Phone: Drexel 4398.

THOMAS N. MAC BURNIEY

KIRK TOWNS

Thomas J. Kelly

BARITONE
Voice Production Song Recitals
Suite 609, Fine Arts Building
Chicago, Ill. Phone, Wabash 8988

(BARITONE)
Dean of Vocal Department Southern Methodist University
DALLAS, TEXAS Residence, Oriental Hotel

TEACHER OF SINGING

PHONETICS
707 Fine Arts Building, and Virginia Hotel, Chicago

FANNIE BLOOMFIELD-ZEISLER PIANIST

IN AMERICA, SEASON 1917-1918
For Available Dates, Address ALINE B. STORY, 5749 Woodlawn Avenue, Chicago

Steinway Piano Used

OSTROVSKY SPIRAL KEYS

for finger control, independence, and strength.

ENDORSED BY

FANNIE BLOOMFIELD-ZEISLER
for pianists and violinists.



Single key, \$1.00—Combination set, \$3.00.
Send for the pamphlet, "Facts about the Fingers," and illustrated circular of the Manuflex, a device for increasing stretch and flexibility of the hands—Address:

REX UNDERWOOD, Chicago, P. O. Box 34

Residents of Chicago can see the Ostrovsky Keys and also the Manuflex, invented by Mr. Underwood, at Lyon & Healy's. Ask for Mr. Gray.



RAFAEL NAVAS

The Spanish Pianist

Address: J. E. Allen, 218 Tremont St., Boston, Mass.



JAMES GODDARD

...BASSO...

Late of Covent Garden, Imperial Opera, Vienna and Montreal Opera Company

Ruth Ray, Violinist Robert Yale Smith, Pianist-Accompanist

Director AFFILIATED LYCEUM BUREAU OF AMERICA

Address—948 Edgcomb Place Chicago

WARREN PROCTOR, Tenor

Chicago Opera Association
1845 So. 9th Ave., Maywood, Ill. Phone, Maywood 1615

MARGUERITE BUCKLER

LYRIC SOPRANO Chicago Opera Association
For dates and prices address: CONCERT BUREAU, Julius Falter, Auditorium Theat., Chicago, Ill.

NICOLAY

Leading Basso Chicago Opera Association for five years.
CONCERT, ORATORIO, RECITAL.
Tour now booking. Limited number of vocal students accepted.
Address: Chicago Conservatory, Lyon & Healy Bldg., Chicago

Jacobs Bond, Henschel and Salter, Miss Bradley proved most convincing and offered renditions of good taste.

Apollo Club to Reorganize

At a meeting of the Apollo Musical Club, last Thursday evening, April 19, a report of the committee on reorganization, was heard, from which it may be stated that the Apollo Club will exist for many years to come. The next meeting will take place on April 30, and until that time the officials of the Apollo Club have asked that the details of the plan for the reorganization of the club be kept from publication.

Final "Pop"

The last "Pop" ended with a patriotic demonstration, including the rousing singing of "America." The text was printed in the program and after the reading of the Weber "Jubilee" overture, Mr. Stock conducted the patriotic hymn with the audience standing. Better community singing has not been heard in this part of the country in many days and the applause of the audience was a fitting tribute to the land of the free.

The main number on the program was the Beethoven fifth symphony which was given in its entirety and received with thunderous plaudits by an over-exuberant audience. Encores all through the course of the evening were numerous. Two were given after the playing of the Thomas overture to "Mignon," the "Valse Viennoise," by Kreisler and, with the assistance of Professor Wiesbach, the "Meditation" from "Thais," both scoring heavily, and the latter having to be repeated before the audience would allow the program to proceed. Following the invariable rule at these concerts the house was completely sold out.

American Conservatory Notes

Piano pupils of Olga Keuchler, of the American Conservatory faculty, will give a recital on Wednesday, April 25, in the Conservatory Lecture Hall.

The American Conservatory will present advanced voice pupils of Ragna Linne and Charles La Berge, of the faculty, in a series of scenes from operas, on Friday evening, May 11, at Central Music Hall. These will include part of Act II of "Aida," Oasie scene from "Thais," two scenes from Act II of "Madame Butterfly," scenes from Act II of "Der Freischutz," by Weber.

Edward Clarke's Busy Pupils

The following pupils from the class of Edward Clarke will be heard in concert work this summer in Chautauqua or next fall in Lyceum work: Mrs. J. M. Brimacombe, Irma Hoffman, Helen Rinehart, Irine and Lorraine Peschak, Vera Diener, sopranos; Frances Witwer, Bertha Bell, contralto and Freda Hiatt, mezzo soprano.

Edward Clarke and Rachel Steinmap Clarke will give a recital for the Matinee Musical Club of Kokomo, Ind., Monday, April 23, and a concert in which they will have the assistance of Earl Victor Prah, pianist, at Cadillac, Mich., April 24.

William Clare Hall Brings Out Another Successful Artist

One of the most successful exponents of the William Clare Hall method is Marie Woodman Tufts, a young contralto, who is singularly gifted. Possessed of a rarely beautiful voice, temperament and personal charm, this young woman should achieve a name for herself. She is in demand for special services and with the various local clubs and societies and is busy most of the time. She will be the soloist at a special patriotic service on April 29, at the People's Church and will sing the solos in "The Messiah" with the Englewood Sunday Evening Club, on May 6. She is already booked for several recitals with local clubs for next season.

William Boeppler III

The many friends of William Boeppler, the well known conductor, will extend their sympathy in his serious illness which necessitated the postponement of the last concert of the Sing Verein which was to take place on Sunday evening, April 15. Mr. Boeppler is conductor of several societies both in Chicago and Milwaukee and his arduous work in connection with his large class of pupils to which he devotes a portion of his time, have brought the present trouble. The Sing Verein concert is scheduled to take place on Sunday evening, May 27.

Chicago Musical College Notes

The interest evoked by the engagement for the summer session of Teresa Carreno and Oscar Saenger, is nation wide. Enquiries concerning the lessons of both artists have come to the Chicago Musical College from States as far east as New York and Massachusetts and as far west as California. Already the time of Mme Carreno and Mr. Saenger has been very extensively engaged.

In the second biennial national contest for young artists, held this season under the auspices of the National Federation of Musical Clubs several of the winners have been students in the Chicago Musical College. Frank Mannheimer and Graham Harris, state winners in Illinois, respectively, are students of Rudolf Reuter and Leon Sam-

etini; Julia Reheil, state winner in Arizona, also is a student of Rudolf Reuter. Miss Bettray, who won the Wisconsin contest is a former pupil of the college. Gilbert Ross and Frederick Braucher were successful in the scholarship contest of the Lake View Musical Society.

The Chicago Musical college matinee on Saturday, in Ziegfeld Theater, was given by students in the school of opera. Under the direction of Adolf Muhlmann the third act ("Bridal Scene") of Wagner's "Lohengrin," was interpreted with the following cast: Elsa, Gertrude Hecht; Lohengrin, Albert Wheeler. Under the direction of Edoardo Sacerdote the second act of Puccini's "Tosca" will be given. The cast: Tosca, Ruth Kuerth; Scarpia, Stanley Deacon; Cavaradossi, Dan Denton; Spoletta, H. J. Spaulding; Sciarra, A. Singer.

Albert Spalding in Benefit Concert

To aid the American Hospital for Italian Wounded in Florence, Italy, a concert was given by Albert Spalding, the prominent American violinist, who attracted an immense throng to the Crystal Ballroom of the Blackstone Hotel, last Monday afternoon. The management's choice of artist proved a most fortunate one, inasmuch as some \$2,200 was realized for the fund.

American Conservatory Concert

Students from the classes of Louise Hattstaedt-Winter, Kurt Wanieck, Leo Sowerby and Louise Robyn furnished the program for last Saturday afternoon's concert of the American Conservatory of Music. Each student was a credit to his or her mentor and especially the school in which they are taught.

Another Busy Arthur Burton Pupil

Another artist-pupil of Arthur Burton, the well and favorably known Chicago vocal instructor, who is "doing things," is Mrs. Cyrus Anderson, contralto. Saturday evening, April 21, Mrs. Anderson sang in the "Elijah," in Peoria, Ill.

Alys Larrayne at Orchestra Hall

Alys Larrayne, a soprano, appeared at the performance given Friday evening, April 20, at Orchestra Hall, under the auspices of the A. B. F. B. Permanent Blind Relief War Fund.

Notes

Arthur Ranous, baritone, was among the soloists who furnished a program last Sunday evening at the Church of the Holy Spirit, Lake Forest, Ill. The baritone was heard in Bach's "Come, Thou Sweet Death," and "A New Heaven and a New Earth," from Gaul's oratorio "The Holy City."

Elizabeth and Ellen Townsend, lyric sopranos, will be presented in recital Sunday afternoon, April 29, by Helen L. Levy, at the Florentine Room of the Congress Hotel.

JEANETTE COX.

Augustus C. Heck Passes Away

August C. Heck died on Monday, April 23, at his home, 6 West Ninety-eighth street, New York, aged forty-two years. He leaves a widow and two daughters. The interment takes place today (Thursday), preceded by solemn high mass. Mr. Heck had been in charge of the box office at Aeolian Hall for the last five years and previous to that was at Carnegie Hall for a period of nearly twenty years, so that he was a familiar figure to concert goers of New York.

Whereabouts of the Russian Ballet

The Russian Ballet, which went direct to Spain from New York, is now playing a short season at the Teatro Costanzi in Rome. The repertoire will include most of the ballets presented in America and further Stravinsky's "Fireworks," one of the things America would have been glad to see and didn't. After the Roman season the ballet will play in Spain for a while and then go to South America for the summer.

New Concertmaster for Philharmonic

Alfred Megerlin will succeed Max Pilzer as the concertmaster of the New York Philharmonic Society. It is stated that the new incumbent is a Belgian, received a diploma at the Brussels Conservatoire in 1900, and later was concertmaster at the Flemish Opera in Antwerp and played in concerts there under Richter, Chevillard, Siegfried Wagner, etc.

Marie Kaiser Delights the Middle West


Marie Kaiser has been touring the Middle West with that never varying success which has become identified with this excellent artist. From Iowa, Minnesota and South Dakota, reports have come, excerpts from which are appended.

Miss Kaiser sang the "Micaela" aria from "Carmen." Her voice is extremely pleasing and displays an extended range. She was called back for an encore.—Des Moines (Ia.) News, April 14, 1917.

Miss Kaiser displays a soprano voice of delightful quality and an equal ability of interpretation. She was recalled for an encore.—Des Moines (Ia.) Register, April 14, 1917.

Miss Kaiser fully disclosed the secret of her wide popularity. A gracious personality, a fresh, clear, soprano voice, and the warmth of interpretation won for her a high place in the esteem of those who heard her.—Yankton (S. Dak.) Leader, April 12, 1917.

Miss Kaiser, who made such a fine impression in the "Children's Crusade," proved a pleasant and artistic recitalist. In addition to some charming French songs she also sang some well known English songs delightfully. Miss Kaiser sang the incidental solos with the club beautifully.—Minneapolis News, April 18, 1917.



EFFA ELLIS. PERFIELD

TEACHING SYSTEM

New York City now until June 20th and again August 20th to January 1st, 1918

All or parts of course may be taken

Chicago Summer School, July 9th to 28th

Address: 4 East 43rd Street, New York City

218 So. Wabash, Chicago, Ill.



GUY MAIER

IN UNIQUE PROGRAMS OF PRESENT DAY MUSIC FOR Two Pianofortes

SEASON 1917-1918 TOURS
BOOKING UNDER
MANAGEMENT

WINTON & LIVINGSTON, Inc.
AEOLIAN HALL, NEW YORK



LEE PATTISON

HENRIETTE WAKEFIELD

CONTRALTO

Available Season 1917-1918 CONCERT - RECITAL - ORATORIO - FESTIVAL

2465 BROADWAY

NEW YORK CITY

FINAL CONCERT OF BOSTON APOLLO CLUB WITH LAURA LITTLEFIELD, SOLOIST

Mischa Elman at Symphony Hall—Bauer, Gabrilowitsch and Music for Two Pianos—Martha Atwood Baker and George Copeland Please at Benefit—Recital by Pupils of Helen Allen Hunt—Brookline Choral Society Concert—Joseph Bonnet Plays for First Time—Kalova Ondricek and Assisting Artists—Lillia Snelling and Arthur Hackett on Tour With St. Louis Orchestra—Ethelynde Smith Gives Recital

The fourth and final concert of the Apollo Club of Boston, Emil Mollenhauer, conductor, took place on the evening of April 17, at Jordan Hall, before a capacity audience. The soloist of the occasion was Laura Littlefield, soprano. The club also had the assistance of Frank H. Luker, pianist, and Dr. Archibald T. Davison, organist. The concerted numbers were as follows: "Give a Rouse," Bantock; "Noon-Quiet in the Alps," Bossi; "Suomi's Song," Mair; "When Love Is Done," Crowley; "Rolling Down to Rio," German; "Music, When Soft Voices Die," Alcock; "The Regimental Song," Berlioz-Silver; "The Minstrel," Kern; "March of the Goths," Liebe. Mme. Littlefield sang the maiden's solo in "The Minstrel," the aria, "Non la Sospiri la Nostra Casetta," from "Tosca," and these songs: "Skylark, Pretty Rover," Handel; "The Nightingale," Delius; "The Shepherdess," Horsman; "One Golden Day," Foster. Mr. Luker and Mr. Davison played selections for piano and organ by Widor and Guilmant, and at the conclusion of the program, the club and the entire audience sang "America," while Mme. Littlefield, in appearance a veritable goddess of liberty, waved the Stars and Stripes.

Mme. Littlefield is a constant and growing refutation of the out-worn, but die-hard, assertion that in Boston resident artists receive but inferior recognition. Certainly, among the visiting singers heard in a season, few are more pleasing as to appearance, more gracious as to personality, more desirable as to voice, more distinguished as to vocal usage and interpretative art. Mme. Littlefield sang the Puccini aria and the song group with her accustomed charm and intelligence. The selections were peculiarly appropriate to her voice, warm in its middle section, brilliant in its sustained flights, and remarkable for the beauty and clarity of its upper reaches. Handel's florid "Skylark" and the yearning little solo in "The Minstrel" were each, of its type, a perfect gem. In these, as well as in her other numbers, Mme. Littlefield inspired her hearers with the keenest admiration, as attested by round after round of applause that knew no abatement until encores had been added.

For its part, the club sang with its usual ardor and effect. Mr. Mollenhauer has brought the several choirs to a point of well trained proficiency and pleasurable

performance. German's version of Kipling's rollicking poem and the piquant little song by Crowley, with its amorous tenor solo, were both repeated, and there was fine enthusiasm at all times for both the club and its very able and popular leader.

Mischa Elman Gives Second Recital of Season

Mischa Elman, Russian violinist, accompanied by Philip Gordon, pianist, gave his second recital of the season on the afternoon of April 15, at Symphony Hall, when there was present an audience of good size and commendable appreciation. The program included Spohr's concerto in D minor. Nachez's transcription of Bach's G minor concerto, Scalero's variations on a theme of Mozart, and a group of four shorter pieces by Rode, Rissland, Ernst and Sarasate. Omitting reference to the decidedly arid stretch occupied by the Bach transcription and the variations of Scalero, Mr. Elman's best work was in the Spohr concerto, which he played with clarity, elegance and prevailing luminosity of tone. This final group, also, made a strong appeal to the audience, who enjoyed the melodic variety



LAURA LITTLEFIELD,
Soloist with Boston Apollo Club.

of the little pieces, as well as their sweet sentiment. As usual, Mr. Elman's technical acquirements were astonishing, his skill and poise exciting the warmest admiration.

Bauer, Gabrilowitsch and Music for Two Pianos

Harold Bauer and Ossip Gabrilowitsch gave a recital of music for two pianos on the afternoon of April 21, at Jordan Hall. Their program included Bach's C minor prelude and fugue, arranged by Bauer; Arensky's suite, "Silhouettes"; Mozart's D major sonata, and shorter pieces by Chopin, Schutt and Saint-Saens. This program was the same as that presented by the pianists in New York, on April 1, at their Aeolian Hall recital, and previously reported in the MUSICAL COURIER. All that was then said in praise of their individual attainments and joint performances might be applied with equal force to this later appearance. The audience, which filled practically every seat in the hall, was most enthusiastic.

Martha Atwood Baker and George Copeland Join Forces at Red Cross Benefit

Two of Boston's most distinguished artists, Martha Atwood Baker, soprano, and George Copeland, pianist, gave a delightful joint concert in behalf of the American Red Cross on the afternoon of April 16, at Jordan Hall. The program was excellent, generous and productive of the best abilities of both. One of the most interesting numbers was Chausson's "Poeme de l'Amour et de la Mer," a genuine duet for piano and voice, in which each artist excelled. This work is a masterpiece of its kind, eloquent, dramatic and representative of the entire gamut of emotions. Other numbers in which Mrs. Baker gave particular pleasure were Faure's "Soir"; two prose lyrics by Debussy, "De Greve" and "De Fleurs"; and a group of simple little English songs. Mr. Copeland was heard in selections from Bach, Mozart, MacDowell, Strawinsky and Erik Satie; a group of pieces by Debussy, and four Spanish dances by Villar, Turina, Albeniz and Chabrier. He played exquisitely, giving many striking examples of his remarkable mastery of color and rhythm. The music of Debussy, with its manifold and subtle shadings, and the brilliantly abandoned dances of the Spanish school afforded especial pleasure.

Recital by Pupils of Helen Allen Hunt

Helen Allen Hunt, prominent as a teacher and widely known as a contralto soloist, presented a number of her pupils at a recital in Steinert Hall, on the evening of April 20. The program was interesting, well balanced and of a desirable length. First and last, two choral works were

performed. D'Indy's "St. Mary Magdalen" and Mrs. Beach's "Rose of Avontown," in each of which the soloist was supported by a women's chorus of twenty voices, that attained a creditable ensemble and was especially effective in the latter work. Grace Pierce, who sang the solo part in the D'Indy chorus, interpreted the music artistically and with considerable dramatic insight. Her voice is a soprano, pleasing to the ear and intelligently employed. Mrs. Hunter, as soloist in the Beach chorus, also gave pleasure. Her voice, likewise, is a soprano, but of the lyric order. She showed particular skill in florid music, her entire upper register being unusually brilliant.

Between the two choral works, there were a number of solo groups. Mrs. Daniels, soprano, sang selections from Massenet and Parker. Rachel Slaman, soprano, and Juliet Stacy, contralto, two of the younger pupils, gave the duet, "Malika, Come," from "Lakmé." Nellie Wicher, contralto, sang "O Lieb" by Liszt. Frank M. Wilber, the only man on the program, sang the familiar songs, "Deep River" and "Tommy, Lad." His voice, a bass-baritone, is both resonant and virile, and his interpretative ability, marked. Another singer deserving special mention was Ida C. Keay, a mezzo-contralto, who gave charming renditions of several songs by Mrs. H. H. A. Beach, with the composer at the piano. Mrs. Beach also accompanied her chorus, which gained in effect by reason of her delightful playing. Other accompanists were Minerva Felton and Harris Shaw.

Intelligent vocal usage, skillful control of breath, clear enunciation and artistic phrasing were points in the work of all of the pupils that commanded admiration. The audience was large and representative, and most enthusiastically inclined throughout the entire program.

Brookline Choral Society Gives Second Concert

The Brookline Choral Society, Emil Mollenhauer, conductor, gave its second concert of the season on the afternoon of April 16 in the Brookline Town Hall. The program included Goring-Thomas' "The Swan and the Skylark" and a number of shorter choral works. Assisting the chorus were the following soloists: Geneva Jeffers, soprano; Harriet Sterling Hemenway, contralto; Bernard Ferguson, baritone, and William Hicks, tenor. Mr. Hicks replaced on short notice Phillip P. Bruce, who was scheduled to sing. All of the soloists, with the exception of Mr. Hicks, were heard in English song groups, in addition to the choral works.

The singing of the society, which is now in its second season, was most creditable. The attacks were sure, and the tonal balance was even in all four sections. The society was fortunate also in its choice of soloists, each of whom is a skilled artist and favorably known throughout the New England field. The audience was both large and enthusiastic, applauding the society and its conductor and recalling each of the soloists many times.

Joseph Bonnet Plays Here for First Time

Joseph Bonnet, the distinguished organist of the Church of Saint-Eustache in Paris, who is now touring America, played in Boston for the first time on the evening of April 16 at the Old South Church. His program was of remarkable excellence and representative of the best literature for the organ, and the audience that convened to hear it was as distinguished as it was large, including many of his conferees. Mr. Bonnet's playing was admirable for its erudition, its breadth and understanding. His command of his instrument is supreme and his per-

LAURA LITTLEFIELD

SOPRANO

Address: 87 St. Stephens Street, Boston, Mass.

Grace Bonner Williams
Soprano
32 Ashland St., Taunton, Mass.

Harriot Eudora Barrows

TEACHER OF SINGING

Triality Court, Dartmouth St. BOSTON, MASS.

THEODORE SCHROEDER

VOCAL INSTRUCTION and COACHING 295 HUNTINGTON AVENUE, BOSTON

FAY GORD

SOPRANO

Management: K. M. WHITE, Colonial Building, Boston

ARTHUR J. HUBBARD

VOCAL INSTRUCTOR

Assistants: Vincent V. Hubbard, Caroline Hooker

SYMPHONY CHAMBERS, BOSTON

FRANK

SOPRANO

ANTONIA SAWYER, Manager

Aeolian Hall New York

RAYMOND HAVENS

PIANIST

Management: W. R. MACDONALD, 1451 Broadway, R. T., Room 416, 101 Trumet St., Boston

BERNARD FERGUSON

BARITONE

Management: W. R. MACDONALD, 1451 Broadway New York Room 416, 101 Trumet St., Boston



SUNG BY CHRISTINE MILLER

Dark and Wondrous Night.....A. Walter Kramer
Expectancy.....William Stickles
Gae to Sleep.....William Arms Fisher
Good Night.....Mary Turner Salter
*Little Red Lark.....Arr. William Arms Fisher
*Nelly, My Love, and Me.....Arr. William Arms Fisher
Night Has a Thousand Eyes.....William Arms Fisher
Nightingale.....Ward Stephens
*Pining of the Gael.....Arr. William Arms Fisher
Pickaninny Snuggle Song.....Wilson G. Smith
*Song of Glennan.....Arr. William Arms Fisher
To One I Love.....Louis Victor Saar
Unremembered.....F. Morris Class
Woman's Last Word.....William Dichmont
*From "Sixty Irish Songs."

OLIVER DITSON COMPANY, BOSTON
CHAS. H. DITSON & CO., NEW YORK

SAND SOLO CLARINETIST
CONCERTS-INSTRUCTION Boston Symphony Orchestra
Address: 87 Gainsboro St., Boston

CARA SAPIN
CONTRALTO CONCERTS :: ORATORIOS :: RECITALS
Vocal Instruction
Address: 638 Newbury Street, Boston

LILLIA SNELLING
CONTRALTO Four Years with Metropolitan Opera Co.
131 NEWBURY STREET BOSTON

formances illuminating. Among the pieces played, perhaps that most appreciated was Bach's familiar toccata and fugue in D minor, which is considered by many the ultimate test of an organist. Mr. Bonnet's performance of this work was of itself wonderful.

Concerts of the Boston Symphony Orchestra

The Boston Symphony Orchestra, Dr. Karl Muck, conductor, gave its twenty-second pair of concerts in Symphony Hall on the afternoon and evening of April 20 and 21, respectively. The program was limited to two works, Noren's "Viita" symphony for modern orchestra and Brahms' variations on a theme by Haydn. The former was produced for the first time here. It is an elaborate effort on the part of a composer who adheres to the letter, as well as the spirit, of the modern German school. The enormity of the orchestration chiefly impressed the audience.

Kalova Ondricek Recital

Kalova Ondricek, violinist, assisted by Claire Forbes, pianist, and Bernice Fisher-Butler, soprano, gave an enjoyable and highly creditable recital on the afternoon of April 18 at Jordan Hall. James Ecker was the accompanist. The program began with a violin and piano sonata by Oscar Nedbal, a Bohemian, which was performed for the first time in Boston. It proved a melodious and interesting novelty and contained some brilliant passages for piano that Miss Forbes executed in admirable fashion. Mme. Ondricek acquitted herself most praiseworthy. She has an incisive technic, a warm and resonant tone. Her selections, aside from the sonata, were all representative of the modern Russian school, music in which she has before evinced superiority. Almost without exception, her interpretations displayed genuine feeling and understanding, as well as sound musicianship. Mme. Fisher-Butler added to the pleasure of the occasion by her charming renditions of two groups of songs from French, English and Russian sources. Her voice is a fresh, beautiful soprano, which she uses with effective art and sincere expression. The audience was of good size, and its applause recalled each of the artists many times.

Lillia Snelling and Arthur Hackett

on Tour with St. Louis Symphony Orchestra

Lillia Snelling, mezzo-contralto, and Arthur Hackett, tenor, left Boston on Thursday of last week for St. Louis, Mo., where they will begin an engagement en tour with the St. Louis Symphony Orchestra. They were accompanied westward by Max Zach, conductor of the orchestra, who had been spending several weeks in Boston following the close of the regular concert season. Prefacing the annual tour of the orchestra, a concert was given in St. Louis on the evening of April 21, at which both Miss Snelling and Mr. Hackett appeared. Immediately afterward the entire troupe entrained for the South. During the first week concerts will be given in New Orleans and in Little Rock, Ark. The second week will be spent in Texas and Oklahoma; the final week in Kansas, Nebraska and Missouri.

Other soloists accompanying the orchestra on the tour are Leonora Allen, soprano, and Charles Gallagher, bass. For the most part, the soloists will be heard in operatic arias and selections from the principal oratorios. In addition, at least one oratorio will be given in its entirety. Moreover, while in Missouri Miss Snelling and Mr. Hackett will give a joint recital at Tarkio, which will be independent of the orchestra.

This is the second time that Mr. Hackett, as soloist, has made the annual spring tour with the St. Louis Orchestra.

Annual Concert of the Malden Musical Club

The Malden Musical Club gave its nineteenth annual concert on the evening of April 16 at the Centre Methodist Episcopal Church, Malden. The assisting soloists were Marie O'Connell, contralto; Albert Edmund Browne, baritone, and Marion Lina Tufts, pianist, all excellent artists and well known throughout the New England field. The program was attractive, including orchestral selections, choruses accompanied by orchestra, and solo groups by each of the artists assisting. A large audience was justly enthusiastic.

Ethelynde Smith Scores at Harvard Club

Ethelynde Smith, the well known soprano of Portland, Me., visited Boston on April 15 for a recital in the afternoon at the Harvard Club of Boston. Assisted by Grant Drake, accompanist, Miss Smith presented an attractive program before a large and enthusiastic audience. Her selections covered a wide range, including numbers in French, German and English. Especially enjoyed were Micaela's aria from "Carmen," four novelties by Gertrude Ross and a group of children's songs. Miss Smith possesses a lyric voice of much beauty, wide range and adequate power. In her interpretations, she has the art of creating atmosphere to an uncommon degree. Her diction, also, is clear and her phrasing polished. All in all, Miss Smith's recital was an artistic treat, and she more than merited the abundant applause that was showered upon her.

V. H. STRICKLAND.

Robert Allen at Chicora

Robert Allen, the baritone, gave a recital recently at Chicora College, Columbia, S. C., which resulted in pronounced success for that gifted and intelligent young artist. The Columbia State wrote, among other things that he "has a powerful voice of really beautiful timber, innate good taste and an exceptional sense of rhythm. To these natural gifts he has added the value of the best training and much hard study. The result is a blending of fine musical qualities and scholarly attainments—both in delightful balance." Mr. Allen sang in French, Italian, and German, and his diction was praised highly. He is a pupil of Mrs. H. H. Bellman. Next winter Mr. Allen will locate in New York.

Christine Langenhan in Festival Success

During the Bethlehem Steel Company festival the Academy of Music at Lebanon, Pa., April 18, and the Auditorium of Harrisburg, Pa., April 19, were packed to their capacity. The orchestra consisted of 100 men, under the direction of A. M. Weingartner. Christine Langenhan was the only soloist at both events. The enthusiasm of the audience ran so high that the artist had to sing, after her first num-



CHRISTINE LANGENHAN AND A. M. WEINGARTNER, CONDUCTOR OF THE BETHLEHEM STEEL FESTIVAL, AT LEBANON, PA., ON "FESTIVAL SPECIAL"

ber, aria, "Cavalleria Rusticana" (Mascagni), an encore, "Lullaby," by Cyril Scott. For the second part of her program Mme. Langenhan gave the following songs: "Die Quelle," Goldmark; "Das Lied der Chavaza," Weingartner; "Elegie," violin obligato by A. M. Weingartner, Massenet; "An Indian Love Song," Lieurance; "Deep River," Burleigh, and as encores added "My Love Is a Muleteer," by De Nigero, and "Joy," by Walter A. Kramer. Coenraad v. Bos was at the piano.

The above picture shows Mme. Langenhan and the conductor, A. M. Weingartner, leaving Bethlehem in a special train for Lebanon, Pa.


Roderick White Plays in New York

On Wednesday evening, April 18 Roderick White, the young violinist whose splendid art is rapidly winning for

him a place in the regard of music lovers, was heard in a concert given for the benefit of the Morningside Presbyterian Church, New York. His numbers included the Handel sonata in E major, the adagio from Spohr's second concerto, the Meditation of Colletet, Air du Ballet of Adamosky, Slavonic Dance of Dvorak, the Habanera of Sarasate, Colberg's Melodie, etc. As usual, his artistic interpretations and excellent mastery of technic won for him the enthusiastic applause of his audience. Mr. White was assisted by Maud Lutz, soprano, and Maurice Eisner, pianist.

Sorrentino on Health

Umberto Sorrentino, the tenor, is known as an authority also on questions of vocal anatomy and vocal hygiene. He has been quoted in several medical works and he is himself also a very thorough and able writer on subjects pertaining to therapeutics in connection with singing. Recently Mr. Sorrentino was asked to write a special article for the Chicago Sunday Herald (April 8, 1917), and his essay is full of keen thought and useful and interesting information. The Musical Courier has asked Mr. Sorrentino to write a paper along the same lines for an early issue of the Educational Section.



Frederick Gunster
TENOR

Scranton (Pa.) Republican.—"It is seldom that such a superb voice is heard. It has that rare thing in a tenor, depth, and is amazingly lyrical in quality."

Management: Haensel & Jones, Aeolian Hall, New York

MADE L

GARRISON

SOPRANO METROPOLITAN OPERA COMPANY

Wolfsohn Musical Bureau
1 W. 34th St., New York

NEVADA VAN der VEER Mezzo Contralto

Address: Hotel Apthorp, Broadway & 94th St., New York City

REED MILLER Tenor

Management, LOUDON CHARLTON
Carnegie Hall New York

ORATORIO, CONCERTS, RECITALS
Individually and Jointly

MAESTRO FRANZ EMERICH

PUPILS PREPARED FOR THE OPERATIC AND CONCERT STAGE

Some Distinguished PUPILS of MAESTRO and MME. EMERICH:

CHARLES DALMORES, tenor, formerly Metropolitan Opera Co., and Covent Garden. Lohengrin of Bayreuth festival.

ANANO DIDUK, basso, Metropolitan Opera Co.

FRANCIS MACLENNAN, tenor, Berlin Royal Opera and Hamburg Opera.

HANS TANZLER, tenor, Royal Opera, Karlsruhe.

CAVALLIERE MARIO SANMARCO, baritone, formerly Metropolitan Opera Co. and Covent Garden.

PUTNAM GRISWOLD, basso, formerly Metropolitan Opera Co., Berlin Royal Opera and Covent Garden.

*MARGUERITA SYLVA, Carmen in the guest performance of Caruso at the Berlin Royal Opera.

MARGARETE MATZENAUER, mezzo-soprano, Metropolitan Opera, New York.

*HELENA FORTI, soprano, Dresden Royal Opera.

MARY CAVAN, soprano, Hamburg Opera and Chicago Opera Co.

HEINRICH HENSEL, dramatic tenor, Hamburg, Stadt Theater.

INSTRUCTION GIVEN IN ENGLISH, GERMAN, FRENCH AND ITALIAN.

The names marked * are those of pupils of Mme. Emerich. Telephone Amt. Pfalsburg No. 2087 BERLIN, W. Nicholsburger plats, 1



— GRACE —

HOFFMAN

Coloratura Soprano

Address: 308 West 82nd Street, New York

Telephone 8120 Schuyler

DAVID BISPHAM

INSTRUCTION IN SINGING AND DRAMATIC RECITATION
CONCERTS AND RECITALS
TEACHING IN NEW YORK THROUGHOUT THE SUMMER
44 West 44th Street, New York

ANNE STEVENSON

TEACHER OF JEAN VINCENT COOPER, CONTRALTO
938-9 Carnegie Hall, New York Telephone 2522 Circle

RUTH ST. DENIS

Personal Representative: KINGSBURY FOSTER, 25 West 42nd St., New York

EVELYN STARR

VIOLINIST
Management: Haensel & Jones, Aeolian Hall, New York

CHARLES HENRI de la PLATÉ

BASSO
241 Blanchard Building, Los Angeles

PAUL DUFALT TENOR

Now Touring Australia
RETURN IN AUTUMN
Address: Australia Hotel, Sydney, N. S. W., Australia

ELSI BAKER

CONTRALTO
HEAR VICTOR RECORDS
Exclusive Management: Winton & Livingston, Inc., Aeolian Hall, N. Y.

BEATRICE HARRISON

CELLIST

"The Greatest Woman who ever drew
bow across the strings."—Frits Kreisler

In America—Seasons 1916-17 and 1917-18

Management:
MAURICE and GORDON FULCHER, 5 W. 40th St., New York

Florence Macbeth

PRIMA DONNA COLORATURA
Chicago Grand Opera

Personal Management: DANIEL MAYER, 1005 Times Bldg., N. Y.
Phone, Bryant 2640
Booking Season 1917-18

ETHEL NEWCOMB

Former assistant of Leshetzky.
Personal address: 21 West Thirty-first Street, New York.
For Concert and Recital Dates, Address,
LOUDON CHARLTON, 11 CARNEGIE HALL, NEW YORK

PAUL GRUPPE

Member of the Faculty of the Yolge Institute of Music

'CELLIST Studio: Carnegie Hall
Room 915 Phone, Riverside 4960
Management: R. E. Johnston, 1451 Broadway, N. Y.

ALICE NIELSEN

PRIMA DONNA SOPRANO
AMERICAN CONCERT TOUR
ENGAGED AT METROPOLITAN OPERA
HOUSE SEASON 1916-17
BALDWIN PIANO USED

Exclusive Management: JOHN BROWN, 1455 Broadway, New York

GIORGIO M. SULLI

VOCAL STUDIO

Special Summer Course for teachers and singers from June to October 15, 1917, now booking. List of pupils, teaching in Colleges and Conservatories, sent on request.

1425 Broadway - New York City
(Phone: Bryant 2762)

GOTHAM GOSSIP

Stoeving Works Performed—Southland Singers'
Items—Musicology Dinner—Artists Sing
Warford Songs—Rialto Theatre Music

Chairman Bogert's Clubs—Misses Hoyt's Matinee—Parson Price Summer School—State Music Teachers' Meeting

American Organ Composers—Regneas' Reception to Branscombe—Alice M. Shaw at Wanamaker's—Elmer's New Organ—Rechlin Organ Recital—"Diamond Jim" Brady

Paul Stoeving, head of the violin department of the Von Ende School of Music, gave an afternoon of his works in his commodious studios, 362 West 121st street, April 15, when ten violin pieces and eight songs were performed. Mrs. Stoeving at the piano. Mrs. Ferlen Michaelis made a special hit with a "Tanz Caprice" and "Liebeslied" was also very effective. Philine Valk, soprano, who has a fine voice, expressive and of good range, pleased greatly in her eight songs, "Aus Wald und Feld," text by the composer, being especially liked. A poem with reference to "Nachtigall und Rosenthal" was of special interest to certain former Leipsic students, who used to enjoy the nightingales in the Rosenthal Park. An especially effective number was the last, "Capriccio in moto perpetuo," played by eleven violinists, namely, the Misses Riesberg, Turrell and Wago, students of the Von Ende School of Music, and Messrs. Von Serle, Klenner, Girdner, Baron and Muller, Miss Nagel, Miss Stoeving, and Mr. Rips. Mr. Stoeving's playing of a Lament and tarantella showed his own poetic interpretation, brilliant technic and unusual bowing. A large throng filled the rooms and the cup that cheers was served with cakes.

Southland Singers Last Concert

At the last concert of the season of the Southland Singers, April 16, Hotel Plaza, an elaborate baton with silver mountings, was presented by the Southland Singers and president, Mme. Dambmann, to Philip James, the conductor. Mme. Dambmann did this in well chosen words, amid generous applause. Following her own singing of a solo in a choral work, four dozen red roses were handed her, a present from the active members. Mr. James' excellent work with this chorus, the unusually beautiful tone he obtains from this group of attractive young women, the pianissimo effects, were all remarked by the large and appreciative audience. The next affair of this club will take place May 15 at the New York Athletic Club, Travers Island, Pelham Manor, when the entire chorus with assisting artists will give a concert, followed by dancing. This is under the auspices of Adrian G. Hegeman, associate member of the club.

Musicology Dinner

Following the generous dinner always served at the Roma restaurant to the Musicology (Dr. F. Lawson, president) on April 19, Messrs. Alessandro, tenor, and Graham MacNamee, baritone, began the musical program with an operatic duet, Mr. Bimboni at the piano. They were loudly applauded. Marie Froehlich, dramatic soprano, sang "Dich theure Halle," displaying a voice of beautiful quality and good range. Mr. MacNamee also sang the prologue to "Pagliacci" with fervor. These three young singers are pupils of Mme. Garrigue, who witnessed their success. Jane Conway, mezzo-contralto, a pupil of Arthur Middleton, sang the "Don Fatale" and "Samson and Delilah" arias with full and expressive tones, doing credit to her teacher. Walter Bogert sang French and Russian folksongs in the original language, accompanying himself, to the delight of all, for they were full of humor. Mr. Middleton roused the audience to a high pitch of enthusiasm by his singing of the buffo aria from "Figaro," Pauline Nurnberger, at the piano, sharing his success. He also sang Wagner's "Evening Star." Dancing followed this musical program, which was enjoyed by all. Among the well known musical people present were Mr. and Mrs. F. W. Haensel, Mr. and Mrs. Foster, Mrs. Henry Smock Boice, Susan S. Boice, Rev. Frank M. Goodchild, D. D., Mr. and Mrs. F. W. Riesberg, Frederika Riesberg, Walter Anderson, Kate Liddle, and Dr. Charles Fischer, former organist of Grace Church.

Artists Sing Warford Songs

Songs by Claude Warford are becoming well known. This is small wonder, for many leading artists are singing them, among others the following: Florence Mulford, Mme. Hudson-Alexander, Mme. Buckout, Florence Otis, Edith Hallet Frank, Harriet McConnell, Katherine Bryce, Edna Peard, Marjorie Horton, Tilla Gemunder, Edna Wolvertson, Percy Hemus, Reinald Werrenrath, Harvey Hindemeyer, Hallett Gilberté, Carl Rupprecht, George Reimherr and Roger Naylor.

Chairman Bogert's Clubs

Walter L. Bogert, chairman of music of the Barnard Club, gave the members a musical evening April 12, when the rooms of the club, Carnegie Hall, were filled to hear the following artists: Norah Dunn, contralto; Charles A. Case, tenor; Max Olanoff, violin; Countess Inga Boye Ferretti, piano, and Sallie Zamzok, accompanist.

April 17, as chairman of music at the MacDowell Club, he presented "La Chanson de Fortunio" (Offenbach), preceded by "Three Dances" by J. S. Bach, and Wagner's "Siegfried Idyll" in its original orchestration.

Music at the Rialto

High class music, combined with humorous, dramatic and instructive motion pictures, make the typical program at the Rialto Theater. A very commendable feature is the spirited rendition of the national anthem by the orchestra,

which opens the program. Other orchestral numbers, under the direction of Hugo Riesenfeld, for the week April 15-21, included a Von Suppe overture and selections from Sidney Jones' comic opera "San Toy." The Rialto Male Quartet, composed of John Young and Horatio Rench, tenors; George Reardon, baritone, and Donald Chalmers, basso, sang well "Love's Old Sweet Song" and "Doan You Cry, Ma Honey," and Miss Androva sang Gounod's "Cavatine" from "Queen of Sheba." A lively organ solo was rendered by A. G. Robyn. Each week S. L. Rothappel arranges very appropriate musical accompaniment for the Rialto Topical Digest.

Misses Hoyt's Matinee

Frances and Grace Hoyt gave their inimitable annual entertainment at the Morosco Theater, April 19. The only participants on the program besides themselves were Harmonie David, in a short comedy, and Howard Brockway, who played the accompaniments. To quote Rev. Dr. Goodchild, "It is simply amazing the variety of things these young women do, and all equally well." They sing solos and duets, give imitations, act in a play, play the violin, and dance—all most effectively. Some Kentucky folksongs, collected by Loraine Wyman and Harold Brockway, were much liked. The house was full. Encores and flowers in profusion were given these talented girls. Among the patronesses were the following well known musical people: Mrs. Ethelbert Nevin, Henrietta Beebe, Laura Sedgwick Collins, Adolph Obrig, Frederick Steinway and Louis von Bernuth.

State Music Teachers' Meeting

The regular monthly meeting of the New York City Chapter of the New York State Music Teachers' Association was held in the Choralcelo Studios, Tuesday evening, April 17. A short musical program was rendered by Dorothy Vix, and a paper, "The Act of Touch" (Tobias Matthay), was read by Wesley Wyman. This society will give a banquet in the ballroom of the Hotel McAlpin on May 22, at which time the guests of honor will be Ignace Paderewski and Mme. Paderewski. Guests are welcome.

American Organ Composers

Samuel A. Baldwin always includes works by American composers on his programs of organ recitals given at the College of the City of New York. Names appearing on four recent programs are Lucien G. Chaffin, Carl R. Diton, Oscar E. Schminke, Samuel A. Baldwin, Ernest H. Sheppard, James H. Rogers, Harvey B. Gaul and Charles Albert Stebbins.

Regneas Reception to Branscombe

Mr. and Mrs. Joseph Regneas issued cards to meet Gena Branscombe April 19, from 4 to 6, at their handsome residence, 135 West Eightieth street. The rooms were, as usual,

JULIUS WILLIAM MEYER

VOICE PRODUCTION and INTERPRETATION

Telephones: Studio, 1380 Circle Residence, 1380 Prospect Carnegie Hall

MARY KAESTNER

SOPRANO

Now with San Carlo Grand Opera Company
AVAILABLE FOR CONCERTS AND FESTIVALS IN
EARLY SPRING

Management: FRED O. RENARD, 216 W. 70th St., New York



Oscar Spirescu

Operatic, Symphonic and Choral
Conductor

Royal Opera House, Bucharest.
Boston Opera Company.
Montreal Opera Company.
Cincinnati Symphony Orchestra, summer
concerts 1916.
Manhattan Symphony Concerts, New York.
Now conducting at the Metropolitan
Opera House in the symphonic performances
of Isadora Duncan.

Photo by Genthe.

Available Summer 1917 and Season of
1917-1918

Personal Address: 127 West 45th Street

New York City

RICHARD BUHLIG

AMERICAN PIANIST

Tour for 1917-1918
Now Booking

Chickering Piano Used Exclusively.

Management:

R. E. JOHNSTON 1451 Broadway, New York

thronged with a large number of callers, and several of the Regneas pupils sang during the course of the afternoon.

Parson Price Summer School

Parson Price began his six months' summer course in vocal instruction April 6 at his suburban music studio, 401 Lefferts avenue, Richmond Hill, L. I.

Alice M. Shaw at Wanamaker's

Alice M. Shaw, composer and accompanist, takes part in the Festival of American Composers, Wanamaker's Auditorium, during the current week. Valeska Wagner and Felice de Gregorio each sings a group of the Shaw songs at the concert of Thursday, April 26, at 2:30 p. m.

Elmer's New Organ

S. Louis Elmer, organist and choirmaster of the Memorial Presbyterian Church, Brooklyn, is happy in his new Austin antiphonal organ, dedicated on Palm Sunday with special organ and choral numbers. It is called the Van Deventer memorial organ, being in memory of Virginia van Kleeck van Deventer, an active member of the church, who was greatly interested in the music.

Rechlin Organ Recital

Edward Rechlin concluded his series of organ recitals at Immanuel Church, Lexington avenue, April 19, when he had the assistance of Florence Eckert, soprano, and Gertrude Repholz, violinist.

"Diamond Jim" Brady and Mme. Cappiani

The recent death of "Diamond Jim" Brady brings to memory his ownership, with the late General McLewee, of that skyrocket horse, Golden Heels. This steed did unexpected things, winning a 50 to 1 shot at the Saratoga races of 1902. A modest \$20 brought a return of \$1,000. It is recollected that Mme. Cappiani, who had this tip, was much vexed with General McLewee because he would not guarantee her a winning. The good madame had \$500 with her, through which she might have won \$25,000.

NEW YORK CONCERT ANNOUNCEMENTS

American Composers at Wanamaker's

Each afternoon during the present week programs of works of American composers are being offered at the Wanamaker auditorium.

Elizabeth K. Patterson Recital, April 26

An invitation recital will be given by Elizabeth Kelso Patterson at Chickering Hall this (Thursday) afternoon, April 26, at 3 o'clock, solo singers (her pupils) and a choral class conducted by Harry Horsfall making up an interesting program.

Nylic Choral Society Concert, April 26

This (Thursday) evening, April 26, the Nylic Choral Society, consisting of a mixed chorus of eighty voices, conducted by Bruno Huhn, will be heard in its second concert this season at Aeolian Hall. Edith Chapman Gould, soprano, and Salvatore de Stephano, harpist, will be the assisting soloists.

Manuscript Society Concert, April 27

The next concert of the Manuscript Society of New York takes place Friday evening, April 27, at the National Arts Club, Gramercy Park, entrance 119 East Nineteenth street, 8:30 o'clock. Works by Margaret Hamilton, Catherine V. Duckett, Ralph Cox and Edwin Litchfield Turnbull will be sung and played by the composers, Bessie Riesberg (violinist), Harriet Bawden (soprano) and Carl Rupprecht (baritone), Sarah Ford at the piano also.

Kriens Symphony Club Concert, April 28

A grand orchestral concert by the Kriens Symphony Club is announced for Saturday evening, April 28, Carnegie Hall, New York. The mixed orchestra of 125 players will be assisted by Annie Louise David, harpist, who will play Margaret Hoberg's new (manuscript) concerto, and Violet Kish, violinist. Christiaan Kriens, conductor.

Young Men's Symphony Orchestra, April 29

Sunday afternoon, April 29, will occur the second subscription concert of the Young Men's Symphony Orchestra, Arnold Volpe, conductor. Marie Mikova, pianist, is the announced soloist. The program includes numbers by Beethoven, Goldmark, Liszt and Tchaikowsky.

McCormack's Last Concert of Season at Hippodrome

Sunday evening, April 29, John McCormack is announced for another appearance at the New York Hippodrome. He will offer a popular request program and this will be his last appearance in recital this season.

Students' Red Cross Concert, April 30

The advanced and intermediate students of Mr. and Mrs. Henry Holden Huss will give an interesting concert Monday evening, April 30, at Rumford Hall, New York, assisted by Eva C. Ogletree, an artist-pupil of Mrs. Huss; Edwin Stodola, artist-pupil and assistant of Mr. Huss, and a symphony orchestra. The program includes movements from concertos by Bach, C major for two pianos and strings, Beethoven's E flat, No. 5, Schumann's and Chopin's in E minor, and Mendelssohn's in G minor, Mr. Huss directing the orchestra. Mrs. Huss' pupils will sing songs of Gluck, Haydn, Mozart, Mendelssohn, Brahms, Franz, MacDowell and Cyril Scott, and as an unusual novelty two Armenian folksongs, sung in Armenian. The concert is given for the American and Armenian Red Cross.

Jacques S. Danielson Pupil, May 6

Alice Flammer, an artist-pupil of Jacques S. Danielson, will give a piano recital on Sunday afternoon, May 6, at the Comedy Theater, New York, when she will play the following program: Sonata in E minor (Grieg), "Berceuse" (Iljinsky), "Le Coucou" (Daquin), "L'Alouette" (Balakirev), "Rhapsodie" (Brahms), nocturne, op. 27, D flat major (Chopin), "Humoreske" (Rubin Goldmark),

"Dance Negre" (Cyril Scott), "Alceste" (Gluck-Saint-Saëns), "Etincelles" (Moszkowski).

Beethoven Society's Spring Festival, April 28

Over 500 tickets have been issued for the third spring festival of the Beethoven Society, Mrs. James Daniel Mortimer, president, which is to be held on Saturday, April 28, in the grand ballroom of the Ritz-Carlton Hotel.

The following artists are to participate: Grace Whistler, soprano; Louis James, tenor; Michael Giovachinni, baritone.

The guests of honor will be Judge and Mrs. Elbert H. Gary, Max Pan of Chicago, Andres de Segura, Marie Sundelius of the Metropolitan Opera Company, together with the presidents of the prominent clubs of New York City. The grand ballroom is to be decorated with the national colors and the affair will be a very patriotic one.

Mrs. R. E. Watkins has composed and dedicated to Mrs. Mortimer a song called "Springtime."

Orchestral Society, May 1

The Orchestral Society of New York, Max Jacobs, director, will render an interesting program at the concert to be given at Tompkins Avenue Church, Brooklyn, Tuesday evening, May 1. Mr. Jacobs will conduct Beethoven's fifth symphony, Grieg's "Peer Gynt" suite, Chabrier's "España" and Wagner's "Ride of the Valkyries." Florence Nash, pianist, is to be soloist, playing Saint-Saëns' concerto in G minor. Several numbers will be contributed by the choir of the church, under the direction of E. K. Macrun.

Katharine Goodson Not Coming in 1917-18

Katharine Goodson, who has been having an extraordinarily successful tour in Java, has reluctantly decided

that she will not be able to come to America next season, as had been planned. In view of the fact that she cannot reach London from the far East until about the end of June, she does not feel that after her long absence of two and a half years she can leave England again so soon after her return; the more so, as her husband, Arthur Hinton, would not be able to accompany her. It probably will mean the postponement of her next American tour till after the conclusion of the war.

Soder-Hueck Tenor Heard in Recital

On April 19, George F. Reimherr, tenor, gave a song recital at the Academy, New York, assisted by Cecile M. Behrens, pianist, and Emil Breitenfeld, accompanist. The hall was crowded, even the stage being filled, and the large audience listened with intense pleasure and enthusiasm. Mr. Reimherr gave three groups of songs in various styles and languages. The first was made up of Eugen Haile's compositions, then followed two groups of modern songs by American composers. Mr. Reimherr demonstrated once more his capability as a recital singer, and many encores were demanded. Among the last group was a new song, "Sea Maiden," written by his accompanist, Emil Breitenfeld, which was very well received. Mr. Breitenfeld's accompaniments added greatly to the success of the evening. Cecile M. Behrens had to add encores before the hearers would release her.

Among the big audience present were many well known musicians, singers and composers, including Mme. Soder-Hueck, who was warmly congratulated on Mr. Reimherr's success, his splendid voice control and artistic interpretation.



CARRERÑO

"Mme. Carreño is still supreme commander of her physical capabilities, and as such it is in her nature to surprise us once and again in seasons to come."—H. T. Parker in the Boston Transcript, October 23, 1916.

Season 1917-18 Booking under

WINTON & LIVINGSTON, INC., Management
AEOLIAN HALL NEW YORK

ELEANOR MCLELLAN

MAKER OF SINGERS

"The teacher who has made and influenced more careers than any woman teacher in America."

SUMMER COURSES BEGIN JUNE 1st

For Particulars Address: Secretary, D. TIGHE, 33 West 67th Street, New York City

Marquis de Trabadelo

4, rue Marbent, Paris

ELMER G. HOELZLE, TenorAvailable for Concert and Oratorio
Address: CARE OF MUSICAL COURIER, New York**NIKOLAI SOKOLOFF**CONDUCTOR OF SOKOLOFF ORCHESTRA
SAN FRANCISCO CALIFORNIA**SWAYNE**STUDIO: 76 EAST 91ST STREET, NEW YORK.
Teaches in Boston, Wednesday, Steinert Hall.**WILHELM AUGSTEIN**Vocal Teacher Exponent of the school of the late
FRANK KING CLARK
Studio: Metropolitan Opera House, 1425 Broadway, New York. Phone 1274 Bryant**FREDERIC MARTIN BASSO**PUPILS IN SINGING RECEIVED MONDAYS AND FRIDAYS.
Studio: 522 West 111th St., New York. Phone, 4930 Morningside.**D'ARNALLE**BARITONE CONCERTS, RECITALS
INSTRUCTION
ADDRESS: SUITE 1101-2 CARNEGIE HALL, NEW YORK**THE DEVERELL SCHOOL FOR GIRLS**9 rue de Chaillet, Paris, France
(Champs Elysees)
LANGUAGE, ART, MUSIC.
Until War Is Over—Branch School, New York City
37 MADISON AVENUE**MRS. EDWARD MACDOWELL**

PROGRAMS OF MACDOWELL MUSIC

Management: GERTRUDE F. COWEN 1451 Broadway, New York

Proceeds of these recitals revert unreservedly to the MacDowell
Memorial Association. Steinway Piano**N. Y. COLLEGE OF MUSIC**

125-130 East 55th Street (55th Year)

ALL BRANCHES OF MUSIC TAUGHT BY EMINENT INSTRUCTORS.
Piano—Artists' Class August Fraemcke
Voice—Carl Hein
Theory—Rubin Goldmark
Public School Music—Dr. Frank R. Rix
Exceptional Advantages.
CARL HEIN, AUGUST FRAEMCKE, Directors.
Catalog on application.**L. d'AUBIGNÉ**

Teacher of Singing

Address: 80 Ave. Kléber Paris

Jean de Reszke

53 Rue de la Faisanderie
Paris**LAMPERTI-VALDA**

SCHOOL OF SINGING

61 AVENUE NIEL PARIS, FRANCE
Temporarily in New York, 6 West 52d Street
MME. GIULIA VALDA**Reinhold Warlich**

EMINENT INTERPRETER OF SONG

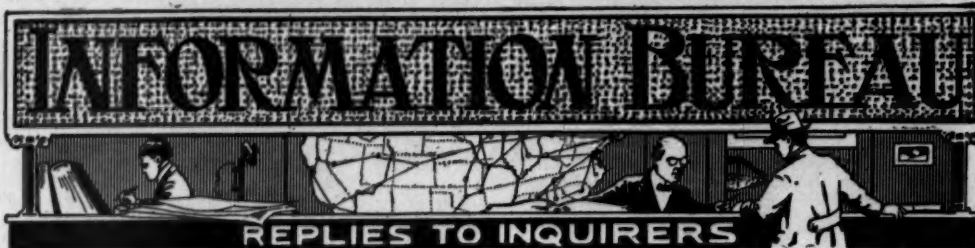
Pacific Coast
Tour with
KreislerAddress during April and May
care of Behymer, Los Angeles

During the Summer Months at Seal Harbor

For dates and terms—Season, 1917-1918

ADDRESS

HOTEL WELLINGTON NEW YORK CITY



[The Musical Courier Information Bureau constantly receives letters and inquiries, which are replied to with all possible promptness. The service of this bureau is free to our subscribers and we ask any one wishing information about any musical question or upon any question connected or associated with music and musical interests, to write to us. Many of the letters received each day are replied to by mail, but inquiries of general interest will be answered through the columns of the Musical Courier, with the names of the inquirers omitted. Following are some inquiries received lately, and the answers to them. These indicate the range of subjects upon which information is sought. Inquiries will be answered as soon as possible, though there is some unavoidable delay on account of the large number received.—Editor's note.]

Who Wrote "Lakmé"

"Will you please tell me who wrote the opera 'Lakmé' and what it is about? I saw in a paper that it had been given in New York."

The opera "Lakmé" was written by Leo Delibes. It was produced in 1883 in Paris and is the best known of his compositions. The story is of a young Hindoo girl who loves an English officer. Her father is a priest, and when he discovers the state of her affections he tries to assassinate the Englishman. Lakmé, however, saves his life and takes him to a place of concealment in the jungle. But unfortunately for Lakmé, she finds that he is not in love with her, but devoted to a young English girl, so in despair she poisons herself with the flowers of the datura.

What Is Her Professional Name

"I would be very much obliged if you could tell me the professional name of Edith Hausling, a pupil of one of the Clarks, and let me know where and when I can hear her sing in New York. Miss Hausling is a contralto."

Miss Hausling was a pupil of the late Frank King Clark, the well known and celebrated teacher in Paris, where he resided for a number of years, and also of Berlin, where the last few years of his life were spent. His success as a teacher in Paris was what might be called almost phenomenal, and it was with regret that he left that city. He felt there were greater advantages for operatic work in Berlin and made the change in order to benefit his pupils, so many of whom were studying for opera. His death was a sad blow to many who knew and loved him.

The latest address of Miss Hausling that the writer has been able to obtain is 136 East Forty-ninth street, New York City. About her professional name, as she would not appear under both her own and her stage name, her public appearance might not give the clue you wish.

Wants Chautauqua Work

"Will you kindly give me the information necessary for a soprano and a reader to secure engagements for the summer, particularly Chautauqua work? Kindly give me the address of the Redpath Bureau and those of a similar nature."

For the Chautauqua work, Alfred Hallam, who has been the director of the music at the original Chautauqua for sixteen years, will give you the information. His address is Aeolian Hall, New York City. It is possibly rather late in the season to make engagements at the Chautauqua, as arrangements have to be made some time in advance. If you write, you should do so at once in order to have your application considered; but as I said previously, it may be too late for the coming summer. The Redpath Musical Bureau is located in the Cable Building, Chicago, and the Musical Lyceum Bureau, in the same city, is in Steinway Hall.

Secures Engagements for Artists

"I wish to be put in communication with one or more artists, preferably singers, who are contemplating Southern tours next season. Have been quite successful in securing engagements for artists in Southern cities and have usually worked for some of the New York bureaus, but want to be in touch with artists not controlled by New York managers."

Watch the columns of the MUSICAL COURIER.

You know, of course, that the leading artists are all under the management of some "bureau," whether in New York or any other city. It would seem that it would be difficult for you to obtain the services of artists, whether singers or instrumentalists, who would "draw" unless they were well known. You will notice in this column a request from a singer and a reader, but they ask particularly for work on the lines of the Chautauqua.

Wants New York Manager

"Can you recommend to me someone to act as my personal manager or representative in New York City, making engagements for me to give recitals for clubs, in drawing rooms, etc.? My work is recitals of important plays and is sufficiently artistic and interesting to appeal to the best clubs and individuals. I wish the work of booking to be taken up now for next season."

As you say you prefer a woman manager, I would suggest that you write to Charlotte Babcock, Carnegie Hall,

New York City. Walter Anderson, 171 West Fifty-seventh street, this city, is also in this line of work.

How Old Did They Begin

"Can you tell me the names of famous singers who started their voice lessons before the age of twelve or thirteen? I understand a number, such as Galski, began at a very early age. I would appreciate, if you can give it, telling me not only the names, but also at what exact age they began."

The writer is sorry not to be able to give you the exact ages when the famous singers began to study, but there is scarcely one singer—that is, one famous singer—today who does not assert that his or her lessons began before the age of twelve years. One singer made her first appearance at the age of seven and had taken lessons for the purpose of a public appearance at that tender age.

Elizabeth Wood in New Orleans

On Tuesday, April 24, Elizabeth Wood was scheduled to give a recital in New Orleans, La. Miss Wood, who possesses a contralto voice of unusual beauty, selected the following numbers to make up her program: "So che godendo vai" (Zamperelli), "O leggiadri occhi belli" (Anonimo), "Lungi del caro bene" (Secchi), "Wonnevoller Mai" (Gluck), "Volksliedchen" (Schumann), "Über den Bergen" (Haile), "Allerseelen" (Strauss), "Schmied Schmerz" (Van Eyken), "D'une Prison" (Hahn), "Le roses d'Ispahan" (Faure), "Fleur j'etee" (Faure), "Amour! viens aider" from "Samson and Delilah" (Saint-Saëns), "The Sea" (Grant-Schaefer), "Only of Thee and Me" (Marion Bauer), "My Love Is a Muleteer" (Francesca di Nigero), "For a Dream's Sake" (Kramer), "Deep River" (Burleigh), and "One Golden Day" (Fay Foster).

Gray-Lhevinne Trips

During the week of April 9, Estelle Gray and Mischa Lhevinne travelled from Chicago to Fort Wayne, Indianapolis to Kentucky, thence to Cincinnati, and then back to central Illinois.

M. E. SODER-HUECK

THE EMINENT CONTRALTO, VOICE TRAINER AND COACH
Maker of many singers now prominent before the public. Famous for her correct Voice Placement and Tone Development. Singers prepared for Church, Concert, Opera, and engagements secured.
Write for booklet.

Metropolitan Opera House, 1425 Broadway, New York Phone, 6221 Bryant

GEORGE RASELY

TENOR

Exclusive Management: GERTRUDE F. COWEN 1451 Broadway, New York

NEW BEAUTIFUL SONGS

"Ah Love," "Romance," "Oh Love," "Each Morn a Thousand
Roses Brings," "April," "O Ariwara," by
CHARLES FREDERICK CARLSON.
BREITKOPF & HARTZ, NEW YORK.

**INFORMATION BUREAU
OF THE MUSICAL COURIER**

A department known as the Information Bureau has been opened by THE MUSICAL COURIER.

Information on all subjects of interest to our readers will be furnished, free of charge.

Artists, managers, clubs, students, the musical profession generally can avail themselves of our services. We are in touch with musical activities everywhere, both through our international connections and our system of complete news service, and are therefore qualified to dispense information that will be valuable to our readers.

THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All questions received will be treated confidentially.

All communications should be addressed
Information Bureau, Musical Courier,
437 Fifth Avenue, New York, N. Y.

Daniel Mayer Manages Sutros

Rose and Ottilie Suto, who for years have ranked with the world's famous exponents of two-piano works, are now under the management of Daniel Mayer, Times Building, New York, and their 1917-18 season is being booked rapidly by that astute and progressive impresario.

The career of the Sutros is well known. Starting as young girls in their early teens, they have obtained an international reputation. Like their renowned predecessors, the Thern brothers, both sisters are equally brilliant soloists. "On that account," says a leading authority, "their performances attain a perfection and equality of balance little short of marvelous." The great critic, Fuller Maitland, said of the Misses Suto at their debut in London: "Imitators they will find wherever they are heard. They themselves will, however, be hard to match."

In the art centers of Europe Rose and Ottilie Suto are considered to be authorities in their specialty, and many of the great living composers have written works for them, foremost among these being the fine concerto for two pianos and orchestra, dedicated to the Misses Suto by Max Bruch. Not long ago the work was produced by the sisters in Philadelphia, under the direction of Leopold Stokowski, together with the Philadelphia Orchestra, and the newspaper notices from the Quaker City reflected real enthusiasm on the subject of the composition and of its splendid performance. Says the Philadelphia Enquirer: "Its contents were impressively and brilliantly communicated." In the Evening Bulletin one read: "They are pianists of excellent technical ability and artistic appreciation." In the Evening Telegraph: "Each is a finished artist."

Also in other cities the verdict was unanimous about the musicianship and pianistic skill of the sister pianists. The Boston Globe liked their "fine gradations of rubato and nuance." The New York American praised their "accuracy, faultless ensemble and brilliancy of style." Precision and grace were discovered in the Suto playing by the New



ROSE AND OTTILIE SUTO,
Pianists.

York Evening Sun. The London Times called them "captivating," and the Daily Telegraph says: "Their playing could not be surpassed in two-piano works." The Berlin Reichsanzeiger alludes to them as "two extremely gifted musical personalities." From the Munich Neueste Nachrichten one gleams that their playing is "ideally perfect." In the Leipzig Reichsanzeiger attention is called to the magnificent pianistic effects produced by the Misses Suto. Dresden, Vienna, Prague and other European newspapers echo the flattering encomiums just quoted.

Many clubs and several of the big orchestras already have contracted for the Suto performances for next season and it is easy to predict for their hearers a most pleasurable musical experience.

Hazel MacConnell, Successful Boice Pupil

Hazel Gardiniere MacConnell, contralto, created a very favorable impression on her recent appearance as the only vocal soloist at the First M. E. Church of Yonkers, N. Y.,

when she sang songs by Rogers, Hawley and others. Her deep and expressive tones, united with a delightfully distinct enunciation and pretty personality, won her many recalls. She has been selected as alto soloist of the choir of St. Andrew's Episcopal Church, Yonkers, during May and June, by Huntington Terry, the organist and choir-master. She attributes her rising success to the instruction she has had from Mrs. Henry Smock Boice and Susan Boice, the well known voice specialists.

"GREAT DEMONSTRATION AS
DIVA SINGS ANTHEM"

Mme. Schumann-Heink Sings Informally for San
Diegans

Again Californians have demonstrated their admiration for their fellow citizen, Mme. Schumann-Heink, which this review appearing in the Los Angeles Times, April 12, reflects:

San Diegans were treated to an impromptu concert by their beloved Schumann-Heink this evening on the palm court of the Grand Hotel when the diva joined the Twenty-first Infantry band in the strains of the "Star-Spangled Banner." Out over the streets her voice rang above the band and the people on the streets stopped to listen while men stood bareheaded while she sang the national hymn. The band serenaded the famous singer this evening as she entered the hotel from the train on her return to her home at Grossmont.

"How glad I am to be home again," said Mme. Schumann-Heink as she shook hands with Col. J. F. O'Neil, commander, and the band leader, and thanked him for his music. Then with tears in her eyes, she turned to friends and said: "You know it is a trying position. I have here four sons and my son-in-law, ready to go to war for the United States, and on the other side one fighting for Germany. Let us hope it will be averted."

The diva was almost exhausted from her trip as she has not fully recovered from the injury received some months ago in an auto accident in St. Louis. She then had three ribs broken and her wrist injured and was forced to abandon her concert tour. A great demonstration followed this evening when the military band played a short serenade for the singer on the palm court while she stood bareheaded in the court and smilingly listened. The honor was tendered her as she is the honorary president of the regimental mess, a position to which she was elected last summer by the men of the company.

Liszt-Kortheuer Piano School Concert

Under the direction of Hermann O. C. Kortheuer, who is head of the Liszt-Kortheuer Piano School in Cleveland, Ohio, a very interesting pupils' concert took place at that institution on April 20. The program included selections by Bach, Beethoven, Chopin, Liszt, and Rachmaninoff. Mr. Kortheuer himself contributed Liszt's E minor polonaise and the twelfth Hungarian rhapsody. The rest of the numbers were given by Margaret Giddings, Walter Obert, Florence M. Nusly, Bessie Surad and Raymond Doll. Mr. Kortheuer is a very able and progressive mu-

sician, and his work in Cleveland has ranked him with the leading teachers in Ohio.

Althouse Follows Operatic Success
With Concert Triumph

On the evening following his signal success at the Metropolitan Opera House upon his first assumption of the role of Pinkerton in "Madame Butterfly," Paul Althouse journeyed to Baltimore and as soloist with the Baltimore Symphony Orchestra, Gustav Strube, conductor, succeeded in capturing the press and public of the city on the Chesapeake. Following are some excerpts from the newspapers:

Mr. Althouse has a very buoyant and attractive personality and a voice of fine volume, sonority and sweetness. Moreover, his readings were marked by a very happy combination of manly simplicity and at the same time great sympathy and highly developed dramatic sense.—The Baltimore News, April 15, 1917.

He sang with fine effect. He has a big, resonant voice, very even in tone, fresh, and of beautiful quality.—Baltimore Sun, April 15, 1917.

Mr. Althouse made a remarkable impression on a big audience in the lyric last evening. Assuredly he is an artist of extraordinary attainments. Gifted with a voice of wide range and beauty, he has so applied himself to its development that his control of it is now nothing short of marvelous. His method of singing, the exquisite polish of his style reveal him as a finished artist. He made an unforgettable impression. Those who heard him will hope he comes again next season.—Baltimore American, April 15, 1917.

New Huhn Composition Pleases

On Wednesday evening, April 18, the Arbuckle Institute Choral Club of Brooklyn, Bruno Huhn, conductor, gave its second concert of the season, with Pauline Curley, soprano, and Nicola Thomas, violinist, as assisting artists. The club was heard in "Come, Tuneful Friends (Lloyd)," "The Wood Minstrels" (Bartholdy), "Call of the Breeze" (Forrester), "The Shepherd's Waking" (Fanning), "Now Is the Month of Maying" (Morley), "Spring" (Cowen), "Come Where My Love Lies Dreaming" (Foster), "Song of the Pedlar" (Williams), "Viking Song" (Taylor), "Hymn to the Madonna" (Kremsner), and "My Boy" (Bruno Huhn). The club, made up of some forty voices, sang in a manner which reflected utmost credit upon the energetic training of Mr. Huhn. Especially effective was Mr. Huhn's "My Boy," sung for the first time, which had to be repeated. With this number Mr. Huhn again displayed his remarkable talent for composition, which has become so well known internationally. "My Boy" is a song of patriotic nature and was received with great enthusiasm by the audience. The excellent work of both Miss Curley and Miss Thomas was appreciated by the audience.

LOUIS KOEMMENICH

CONDUCTOR

New York Oratorio Society
Mendelssohn Glee Club
Beethoven Society

In response to repeated requests Mr. Koemmenich
has arranged for special courses in

COACHING

for oratorio

and concert repertoire from April 16th to June 30th.

For information and terms apply to Mr. Koemmenich's
secretary, 498 West End Ave. (Cor. 84th St.), New York

A M E L I T A	GALLI-CURCI	MANAGEMENT CHARLES L. WAGNER
	Mr. Homer Samuels, Accompanist	1451 Broadway New York
	Manuel Berenguer, Flutist	D. F. McSWEENEY, Associate Manager Chickering Piano Used
	HAROLD BAUER	IN AMERICA Season 1917-18 Transcontinental Tour

Management: LOUDON CHARLTON, Carnegie Hall, New York MASON & HAMLIN PIANO



THE LINDSBORG AUDITORIUM, WHERE ALL CONCERTS OF THE FESTIVAL ARE GIVEN.

THE ANNUAL FESTIVAL AT LINDSBORG, KANSAS

Veteran Western Choral Society, Under Hagbard Brase, Sings "The Messiah" for the Ninety-seventh, Ninety-eighth and Ninety-ninth Times—Amelita Galli-Curci, Eugen Ysaye and Other Distinguished Visiting Soloists

Lindsborg, Kan., April 10, 1917.

The Lindsborg Messiah Festival has become a state institution out here in Kansas. The automobile as an established means of conveyance, in addition to special train service, has increased the host of musical pilgrims that each year journey hither to such a point that the accommodations of the hall have become inadequate and a new auditorium is a crying need. The dates for the festival this season were April 1 to April 8. The singing of Handel's great masterpiece, "The Messiah," goes back to the early pioneer history of this country community far away from the bustle of metropolitan life. It has been an annual event at Easter time since 1882, and was rendered this year for the ninety-seventh, ninety-eighth and ninety-ninth times.

Lindsborg is a typical Kansas town of two thousand people. One-fourth of the population is actively engaged in these musical endeavors. A generation has grown up under its influence, and in the average citizen has fostered a musical interest far beyond that which will be found in most communities. Without the stimulus of university extension, which in recent years has become so effective in arousing interest in the fine arts, the people of Lindsborg have developed for themselves a community music that is commendable. It has come from no outside source but is truly indigenous to the soil.

The Messiah Festival is a week of music. There are no less than seventeen concerts and recitals on the official program. Some of these are by visiting artists, others by the members of the faculty of Bethany College. Two or three each day is the order. Among the visiting artists are those most prominent in America. Nothing but the best is adequate to the occasion. The fact that the same people will fill the hall day after day is evidence of a vital interest.

The Galli-Curci Recital

Amelita Galli-Curci opened the festival with a matinee recital Sunday, April 1. The news of the triumphs of the great prima donna had reached the most isolated hamlet in Kansas. The farmer and the village dweller had her records in their homes. A capacity house greeted the singer and it is estimated that a thousand people were turned away unable to secure tickets. Some of the disappointed had traveled a hundred miles or more to hear the artists. The audience was in an expectant mood, but their fondest anticipations were destined to be realized. Though many of her hearers had come overland long distances by auto, and were weary and travel worn, she held the vast audience under her magic spell until the last note of the magnificent voice had died away. A charming personality, unmarred by affectation, coupled

with the spontaneity of youth, made her the darling of the hour.

Galli-Curci is equally great in coloratura and in the interpretation of songs. Her superiority in the latter was in evidence in a group of French songs from the eighteenth century, which she rendered in a flawless fashion. The "Bell Song" from Delibes' "Lakme," with flute obbligato, caught the popular imagination. The singer gave it a really artistic interpretation instead of making it merely an occasion for an exhibition of vocal acrobatics. The technical accuracy with which she sang the brilliant passages of her coloratura numbers satisfied the most blasé critic. She showed her remarkable artistry by retaining even in these florid passages that luscious quality of voice which is her heaven born gift. The program reached its climax in the Mad Scene from Donizetti's "Lucia" and, though the program had lasted two hours, her audience was loathe to leave at its conclusion. She was recalled time and again to respond to the popular ovation.

"The Messiah"

The Bethany Oratorio Society gives three renditions of "The Messiah" during the Festival Week each year. This choral society is the oldest organization of its kind in the West and has behind it a history of thirty-five years.

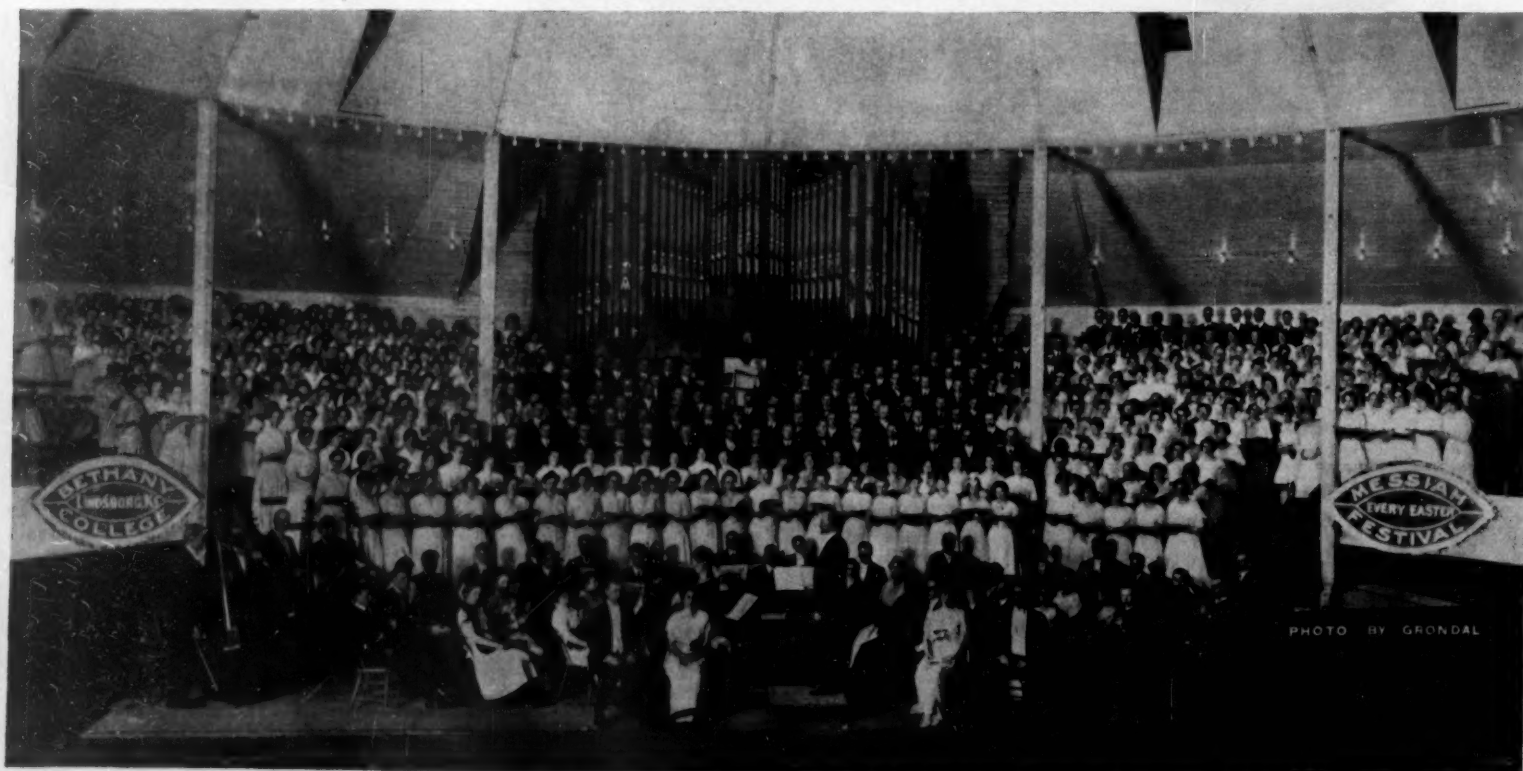


PHOTO BY GRONDAL

"THE MESSIAH" CHORUS AND BETHANY SYMPHONY ORCHESTRA WITH HAGBARD BRASE AT THE CONDUCTOR'S STAND.



A DISTINGUISHED ARTIST IN KANSAS.
Left to right: Luigi Curci, Mme. Galli-Curci, Homer Samuels,
Manuel Berenguer.



SOME PRINCIPALS OF THE LINDSBORG FESTIVAL.
From left to right: (First row), Archibald Todd, tenor; Elizabeth Parks, soprano; Margaret Abbot,
contralto; Henry Weldon, bass; (second row), Arvid Wallin, pianist; Roy Underwood, pianist; Oscar
Thorsen, pianist; Hagbard Brase, director; Oscar Lofgren, pianist; Arthur Uhe, violinist; Hjalmar
Wetterstrom, cellist.

In its membership of more than five hundred singers it includes a number who took part in the first concert, among these its earliest conductor, Mrs. Carl Swensson.

The present conductor is Hagbard Brase. Mr. Brase is a musician well trained in the best traditions of the old world. He possesses a profound conception of the musical values of oratorio and infuses into his organization the enthusiasm which he undeniably feels in a marked degree. The chorus has a beautiful tone color all its own. The attacks are precise to the point of perfection. By the most artful shading the soft passages as well as the fortissimos are brought out with an effect that is frequently startling. The hearer always has the feeling that the chorus has never quite drawn on all of its musical resources.

Affiliated with the society there is an orchestra of forty pieces, composed of home talent, that furnishes a worthy accompaniment to the oratorio. It is under the direction of Arthur E. Uhe, and includes in its personnel musicians that would grace a more pretentious aggregation.

The soloists this season were Margaret Abbot, contralto, and Henry Weldon, bass, both of New York, and Archibald Todd, tenor, of Kansas City. Marie Kaiser sang the soprano parts at the first rendition and Elizabeth Parks at the last two. Both are New York artists. They measured up to the difficult requirements of the solo parts in the work in a manner that was eminently satisfactory.

A striking characteristic of the Lindsborg Chorus is its enthusiasm. It sings not as if it were a part of a day's work, but as if it took genuine pleasure and pride in its own work.

A patriotic surprise followed the performance. The great fugal amen at the end of the oratorio had just died away, when the orchestra after a trumpet fanfare broke into the air of "America." The chorus took up the song and sang with swelling enthusiasm. By invisible means an enormous flag was unfurled in the centre of the hall and was saluted by a storm of applause. The majority of the people of Lindsborg are of Swedish extraction, but it was obvious that "my country" had to them only one meaning.

Marie Kaiser in Recital

Marie Kaiser, widely known through her phonograph records, appeared in recital Monday evening. By birth she is a Kansan, by education a New Yorker. Her recital served as an incentive to music students of the West, of which a great number were present in the audience, in that she exemplifies how a Kansan by dint of persistent effort may make good in her efforts to break into the charmed circle of singers whose names have become household words in American homes.

Miss Kaiser is the possessor of a large, well trained soprano voice. Though her singing in the oratorio had proven eminently satisfactory, the variety of a recital program offered a wider field for her vocal resources. She excels in operatic arias as well as Lieder. A beautiful tone quality is enhanced by a flawless technic. The pro-



EUGEN YSAIE (1), GABRIEL YSAIE (2), VICTORIA BOSHKO (3), AND A PARTY OF LINDSBORG PEOPLE.

gram included French and German songs, which she sang with good diction. That her English numbers met with a warm reception goes without saying. Arvid Wallin's accompaniment furnished the artist excellent support.

Cello and Piano Recital

The first faculty recital of the week was given on Tuesday afternoon by Oscar Lofgren, pianist, and Hjalmar Wetterstrom, cellist. The program opened with the Beethoven Sonata in G minor for piano and violoncello. It was rendered in a manner that evidenced excellent musicianship. Mr. Lofgren played the Schumann "Symphonic Etudes" in a commendable fashion. Mr. Wetterstrom played two groups of smaller numbers. The artist has good tone and excellent technic. He impresses the writer as being modest to a fault, and it does not seem that Mr. Wetterstrom is alive to the power of his musicianship.

Todd-Thorsen Recital

Archibald Todd, tenor, and Oscar Thorsen, pianist, were booked for Tuesday night in joint recital. Mr. Todd is

a Kansas City singer, who has recently been attracting to himself favorable attention in the Southwest for his oratorio and recital work. His voice is a high tenor of pleasing quality. The program was well built, affording the artist ample opportunity to display his versatility. Mr. Thorsen played in his usual broad style and with good interpretation. The Bach-Busoni "Chaconne" was his big number.

Uhe-Wallin Recital

Arthur E. Uhe, violinist, and Arvid Wallin, pianist, two local artists, gave the program on Wednesday afternoon. Mr. Uhe has developed a technic that is truly marvelous. His final number, "Prelude and Allegro," by Pugnani-Kreisler, pleased his audience to the extent that it insisted upon his return, although this selection should have concluded the program.

Mr. Wallin, the pianist, has been spending the last year in study. Though he has for some time been known as a virtuoso, it was apparent that his absence has greatly developed his artistry. He overcomes the greatest technical difficulties without apparent effort. Mr. Wallin possesses in a high degree those qualities that make for an exceptional accompanist. These were in favorable evidence on several occasions during the Festival Week.

The Band Concert

Among the numerous musical organizations of which the community boasts the oldest is Bethany Band. At the time of its inception it was simply the ordinary brass band common in rural districts. From such humble beginnings it has grown to an organization with a well balanced instrumentation and an ensemble really commendable. Margaret Abbot, contralto, sang a group of numbers, closing the program with "The Star Spangled Banner" with band accompaniment.

Children's Program

A feature which has been proving unusually popular in the festival is "Children's Day." This program, given by the children of the city schools, attracts a large audience. From this chorus the "Messiah" chorus is largely recruited. The feature of the program this year was the folks songs of the nations.

Orchestra Concert

The matter of an orchestra in a small town, where the material is limited, is a great undertaking. Bethany Orchestra presumes to be no more than an amateur organization. Its concert on Thursday evening, however, was a revelation, especially in the manner in which it rendered Haydn's "Surprise" symphony. In its personnel there are



MAIN STREET OF LINDSBORG, KAN.

musicians who would grace a more pretentious aggregation. This applies to the brasses and reeds as well as to the strings. Bethany Male Chorus sang "Omnipotence," by Schubert, in a creditable manner, with Mr. Todd as soloist. Terence Pihlblad, a young violinist, played "Zigeunerweisen," by Sarasate in a fashion that gives promise for the future.

Abbot-Weldon Recital

Good Friday is a holiday strictly observed by the people of Lindsborg. The stores are closed and the farmers cease from their daily toil. Everybody turns out for the Good Friday concert. This year was no exception. Margaret Abbot, contralto, and Henry Weldon, basso, gave the recital Friday afternoon. Miss Abbot opened the program. Her voice is of the genuine alto quality with the warmth peculiar to voices of this kind. She has a wide range, and, although a deep contralto, sings her high notes with remarkable ease. Her program included groups of songs in German, French and English.

Henry Weldon is a new light as far as the West is concerned. His voice is a genuine bass and possesses evenness of quality throughout its entire range. He is one of the few professional opera singers who also sings oratorio as it should be sung. Mr. Weldon was one of the sensations of the week. Each appearance brought him new laurels.

Wagner Program

Ada Pfitzner Saverni and Walter Pfitzner gave a Wagner program at the matinee Saturday. These people are associated with the teaching staff of Bethany College. Mme. Saverni is a Wagnerian singer, possessing the attributes necessary for the authoritative interpretation of the great master. She has voice and has dramatic power. Mr. Pfitzner furnished the accompaniment and played the Spinning Song from the "Flying Dutchman" and the Magic Fire from "Walkure."

Parks-Weldon Recital

On Saturday night of the Festival Week a highly successful concert was given before a large and appreciative audience by Elizabeth Parks, soprano, and Henry Weldon, bass. Miss Parks sang in the festival last year, and her

satisfactory work at that time led to a re-engagement. Her charming personality attracts and wherever she appears she makes a host of friends. Lindsborg is largely a Swedish town. Her Swedish songs, which she sang with excellent diction, called forth a great outburst of enthusiasm. The ovation was even greater when she sang as encore "Den langa dagen" by Brase, the director of the festival. Mr. Weldon increased the popularity already attained by his contribution to this program. Roy Underwood played the fantasia, op. 49, by Chopin. He is a young pianist of exceptional ability. Mr. Thorsen's accompaniments for Miss Parks were sympathetic and served to place the singer at the best advantage.

Ysaie Recital

In the matter of co-operating artists, the festival reached its climax in the violin recital of Eugen Ysaie. In spite of his increasing years his hand has not lost its cunning nor his heart its enthusiasm. He is truly "the grand old man of the violin." Ysaie refuses to sacrifice his ideals as a musician and truckle to popular taste. His recital presented a substantial program. He played nothing that had as its object to catch the public fancy. He compelled attention by the power of his genius, and in spite of the fact that the recital exceeded the limit of two hours the audience listened with rapt attention throughout. A series of duets with his son, Gabriel Ysaie, was enthusiastically applauded.

Victoria Boshko played the piano accompaniments and a group of piano numbers. She plays with a bigness of tone, authority and musicianship rarely found in a woman.

A New Auditorium Needed

The Lindsborg Festival is more than a local undertaking. The people of the Southwest are interested. This fact was in evidence by the great numbers of visitors coming from long distances. The automobiles and good roads of Kansas bring ever increasing crowds each year. The festival which has just closed was without doubt from every point of view the most successful in a long series of musical events in this community.

What the people of Lindsborg need is a new auditorium. The present building is a wooden structure built in 1895. Not only is its seating capacity insufficient, but it is out of

harmony with the other features of the festival and fails in every respect to meet the wants of the modern concert goer. A project is on foot looking forward to new quarters in the near future. The public allusion to the movement on several occasions during the week called forth expressions of interest from people present living in widely separated localities. Here is a work that has passed beyond the experimental stage. It has developed to a point where it shows that it has come to stay. It has exerted a lasting influence in the development of a taste for good music during the period of pioneerhood in a new State. These results have been the offering of love to an ideal by common folk. The undertaking deserves the consideration of the philanthropically inclined for the conservation of a work that still has in it inestimable possibilities for good.

T. C.

Gerald Maas Much in Demand

Gerald Maas, cellist, has filled many engagements of interest this season, two of the most recent being an appearance at the Waldorf-Astoria Hotel, on April 16, with the Schumann Club of New York and at the Summit Opera House, Summit, N. J., April 17.

At the concert of the Schumann Club Mr. Maas played Tartini's adagio, Schumann's "Traumerei" and "Danse des Elves" by Popper. His impeccable technic, warmth of tone and wealth of expression all tend to delight his audiences and he is always well rewarded for his splendid efforts. On the same program with Mr. Maas appeared Lucy Gates, the talented young soprano who delighted all by her lovely voice and attractive personality.

At Summit, N. J., on April 17, Mr. Maas contributed greatly to the success of the evening. He played the selections he rendered at the Waldorf-Astoria with the addition of Locatelli's adagio, Popper's "Arlequin" and "Tarentelle" and "Ballade et Tarentelle" by the American composer, Mana Zucca.

Mme. Novello Davies Establishes

Women's Patriotic Choir

After the success of the patriotic choir of 800 voices which Mme. Davies directed at the Metropolitan Opera House on Tuesday, April 17, she has decided to continue this choir during the period of the war. So far Mme. Davies has had splendid support, many professional singers having given their services, and although the choir is now 500 strong she wants 1,000 to give the required effect. A similar chorus was arranged in England, when most of the great singers acted as choristers, with splendid result. The chorus will give its services to all war benefits and there is no doubt that the singing of patriotic and other songs by such a great number of voices will have a splendid effect on recruiting and patriotism. Rehearsals will take place every Monday at the Grand Central Palace, at 11:30 o'clock.

Jessie Fenner-Hill's Pupils to Appear in Big Benefit Performance

For the benefit of the Society for the Prevention of Cruelty to Children of Jersey City, N. J., to be given by the trustees of the society, an operetta has been chosen, the roles of which are to be filled by the students from the studios of Jessie Fenner-Hill. The entire company of thirty-five are representatives of her studios, with the exception of Constance Henderson, who is to dance a solo number.

The operetta will be given on May 4, at the People's Palace, Bergen avenue, Jersey City, under the musical direction of Alberto Bimboni, director in charge of the Italian repertoire in the Fenner-Hill studios. Mrs. James T. Powers (Rachel Booth) is staging the operetta, with Mrs. Henry Hendreckson in charge of the dances.

Sarto Engaged for Trenton Musical Club

Andrea Sarto, the bass-baritone, who has won for himself an enviable position as a concert and oratorio singer, has been engaged, through his personal representative, James O. Boone, to be the soloist for the Monday Musical Club of Trenton, N. J., April 30, under the direction of Paul Ambroso.

Recently Mr. Sarto appeared with the Arion Society, Providence, R. I., Dr. Jules Jordan, conductor, singing the baritone part in Mendelssohn's "Walpurgis Night," his third engagement with this well known organization.

Percy Grainger's "Molly on the Shore" Very Popular

At the last concert the Kneisel Quartet gave in New York on a program with the People's Symphony at Washington Irving High School, the final number on the program was Percy Grainger's "Molly on the Shore." The enthusiasm was enormous. There were many notable musicians present, among them Maud Powell, violinist, who introduced "Molly on the Shore" as a violin solo in California.

Charles Cooper to Teach During Summer Months

Owing to many requests Charles Cooper, the brilliant young American pianist, will accept during the summer months a limited number of pupils at his New York studio, 61 West Forty-eighth street. Mr. Cooper has had a very busy season and expects to spend his time this summer in teaching and preparing his program for next season.



Photo by Matzene, Chicago.

MURATORE



CAVALIERI

Copyrighted, 1916, by Victor Georg, Chicago.

Personal Address: Hotel Netherland, New York

Merle Alcock Sings with the Newark Orpheus under Arthur Mees' Direction

Merle Alcock, the popular contralto, was the soloist at the concert of the Newark (N. J.) Orpheus Club, which took place in that city on Tuesday evening, April 17, under the direction of Arthur Mees. The favorable impression which this artist left with Newark music lovers last spring, when she appeared as soloist at the music festival, was deepened, her splendid art having greater opportunity to display itself in the confines of the smaller hall. Very dramatic was her rendering of the aria, "O Don Fatale," and she was equally successful in her smaller numbers. These included Brahms' "The Blacksmith," Harling's "Little Sleeper," Bruno Huhn's "How Many Thousand Years Ago," Franz "Widmung" and "Gute Nacht," such old favorites as "Nellie Gray," "Annie Laurie," etc. Especially effective was her rendering of Oley Speaks' "When the Boys Come Home," which was given rousing applause.

Under the direction of Conductor Mees the chorus of sixty men's voices led the audience in singing "The Star Spangled Banner" as an opening number. Among the choral offerings on the program were Richard Trunk's "Autumn," Bischoff's "Serenade," Bruno Huhn's "Bala-klava," Gregor's "Ode to Joy," MacDowell's "Midsummer Clouds," Hammond's "Lochinvar," Hadley's "Hong Kong Romance" and Brewer's "Alexander." Sonorous tone, excellent ensemble effects and a finesse which is remarkable, all these are qualities which tell only too plainly the fine training which the organization has received under Dr. Mees' guidance.

A large and enthusiastic audience testified to its thorough enjoyment of the program by hearty applause.

Hortense Dorvalle Sings for Le Salon

On Thursday evening, April 12, Hortense Dorvalle, the dramatic French soprano, and Auguste Bouilliez, baritone of La Mounaie, Brussels, and Covent Garden, London, appeared at the artistic soirée held by Le Salon.

Miss Dorvalle was unusually successful in a group of songs in which her magnificent voice was shown to great advantage. She sings with delightful style and never fails to please her hearers, whether it be in opera, oratorio or concert work. She was a member of the Cosmopolitan Opera Company which had a run in New York this season.

Both Miss Dorvalle and Mr. Bouilliez are engaged for another appearance at the Le Salon's next concert.

Another Alice Garrigue Mott Pupil Honored

Margaret Northrup, soprano, has been engaged by the Central Presbyterian Church of Summit, U. J., from a large number of applicants, as soloist. Miss Northrup's voice is notable for splendid quality and carrying power,

and her musicianship makes her absolutely reliable as leader.

At the age of fifteen Miss Northrup began vocal study at the seminary of Washington, Pa., with a pupil of Alice Garrigue Mott, Alice Scieter Emerson, who is in charge of the vocal department there. October last Mrs. Emerson advised Miss Northrup to go to New York to study with Alice Garrigue Mott and to take a special course for church, oratorio and concert singing. It is almost superfluous to note that before leaving Washington Miss Northrup's talent was recognized. She was soprano soloist and director of the choir of the Second Presbyterian Church, and appeared in many concerts. A successful vocal career has been predicted for her from the outset.

It is naturally gratifying to this young, industrious singer to compete with so many well known vocalists and to be offered a position of this kind.

Miller Vocal Art-Science Students

Adelaide Gescheidt's pupils, Irene Williams and Betty Lee, were enthusiastically received after their artistic rendition of the songs presented at the Mana Zucca composition recital in Aeolian Hall, New York, recently.

Miss Lee has been filling numerous engagements successfully through Georgia and Florida during the past month. Miss Williams is being starred by John Cort under the name Irene Audrey in "The Masked Model."

Frederick Patton, a rising young bass-baritone, was the soloist at the Banks Glee Club concert, Carnegie Hall, New York, April 7. A great future is predicted for this artist. Howard Remig, a young tenor, has been filling interesting oratorio engagements, singing "Crucifixion" and "The Daughter of Jairus" (Stainer), in a most creditable way, and is fast winning favor for his beautiful voice and artistic interpretations. Edmund Anderson, another promising young bass-baritone, is engaged to tour the continent for three months with a quartet, in Chautauqua work.

Herbert Dittler's Interests

Herbert Dittler, violinist, appeared as soloist at the home of Mrs. William Scheerer in East Orange, N. J., Wednesday afternoon, April 18, playing selections by Bach, Couperin, Bizet, D'Ambrosio, Cottenet, Dvorák-Kreisler, Mozart, Schubert and Martini.

The Columbia University Students' Orchestra, of which Mr. Dittler is conductor, will give its second concert of the season in Earl Hall, New York, Wednesday evening, May 2, on which occasion the following program will be given: "Coriolan" overture (Beethoven), symphony in E flat (Mozart), "Sigurd Jorsalfar" suite (Grieg). Germaine Schnitzer will be the soloist, playing selections by Schumann, Chopin and Liszt.

A number of Mr. Dittler's artist-pupils will appear in recital on Monday afternoon, May 21, at Chickering Hall, New York.

Recital by the Witherspoons

Pleases New York Audience

"One of the most delightful recitals of the season was heard yesterday afternoon in Carnegie Hall, where Mr. and Mrs. Herbert Witherspoon made their first joint appearance here. Mrs. Witherspoon was Florence Hinkle, and for several years has been well known as a concert and oratorio soprano. Her voice has steadily improved since she first was heard here, and now she can be classed as one of the best sopranos to be heard either in concert or opera. Beauty of tone, clear enunciation, a fine singing style for German, Italian, French and English songs marked her work. Truly artistic was her singing of Schubert's 'Die Forelle,' Rabey's 'Appraisal' and half a dozen other songs. Mr. Witherspoon's voice seems to have improved with rest, for he has sung little this season. Remarkably beautiful was his singing of a new Italian song by Billi, called 'Un ramo di Rosa.' There were several duets, including Saint-Saëns' 'Pastorale,' which had to be repeated

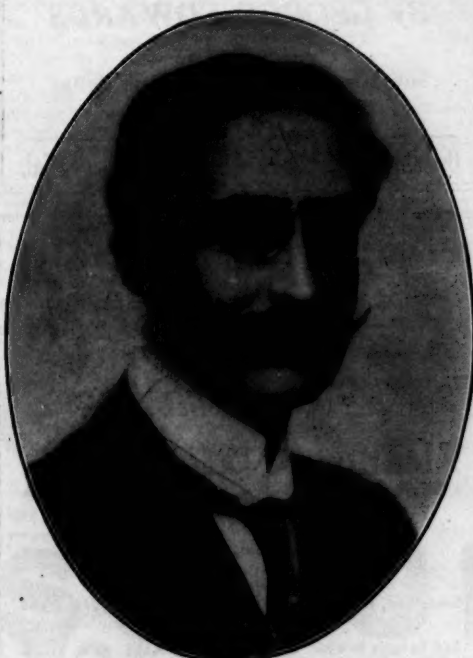


FLORENCE HINKLE WITHERSPOON.

to satisfy the demands of a large and enthusiastic audience." The foregoing is taken from the New York Herald of April 8, and is a fair example of the acclaim given this artist couple by the metropolitan press. "An agreeably diversified program had been arranged. Mr. and Mrs. Witherspoon are recital singers of finely trained skill and of much experience. Both have technical ability and artistic insight. In the refinements of song delivery they stand among the best," remarked the Sun, and this opinion of their splendid worth is shared by others who are familiar with their work, e. g., the Globe, which stated that "Both are song singers of experience and skill and their entertainment properly gave pleasure."

According to the Tribune, "Both singers were in excellent voice and their reception by the audience was at all times cordial;" and in the Evening Post one read: "Neither singer is a stranger in New York and both are well liked. The artists were generous in the matter of encores, and the audience enjoyed their joint offering." In the opinion of the Evening World, "each is an artist in expression and both were in good voice."

These sentiments were re-echoed by a large and enthusiastic audience of music lovers, whose admiration for the splendid art of Mr. and Mrs. Witherspoon was made manifest by prolonged applause and unanimous praise.



HERBERT WITHERSPOON.



Mme. Melba

Writes as follows concerning the

Mason & Hamlin PIANOS

Mason & Hamlin Co.,

Gentlemen:—

On arriving in Boston after my trans-continental concert tour of the past several months, one of the first things I wish to do is to tell you of the unfailing satisfaction your pianos have given me. The high opinion which I had of these superb instruments before the tour has been but strengthened, and I believe that the Mason & Hamlin Piano today represents the highest achievement in piano making.

No doubt your Tension Resonator is the greatest advance in piano construction for many years. It contributes largely to the carrying, or singing, capacity of your pianos, as well as to their remarkable depth of tone. Their sensitiveness is extraordinary, and it seems to me that the preference on the part of an individual for your pianos is indicative of a superior musical nature on the part of that individual.

The advent of the Mason & Hamlin Piano marks an epoch in the development and progress of piano making, and I feel confident that in them is found the apogee of truly musical, artistic piano building. I congratulate you on your achievement, and your building of these unrivalled pianos must be a source of inspiration and of gratulation on the part of every serious musician.

Believe me very truly yours,

(Signed) NELLIE MELBA.

YEATMAN GRIFFITH

Teacher of FLORENCE MACBETH, Prima Donna Coloratura, and other prominent Artists and Teachers.
318 WEST 84th ST., NEW YORK CITY. Tel. Schuyler 8537

MARIE ELLERBROOK *Contralto*
CONCERT and RECITAL

175 Broad Ave. Leonia, N. J.

J. FRED WOLLE

ORGANIST
Management: THE WOLFSOHN MUSICAL BUREAU
1 West 34th Street, New York

Jan Hal GRIFFEE

BARITONE
Western Address, 1920 2nd Ave., So., Minneapolis, Minn.

"UNIVERSAL SONG"
Twenty Lessons in Voice Culture. 75 cents postpaid.
By FREDERICK H. HAYWOOD
"Should be of immense service to all students."—Musical Observer.
HAYWOOD VOCAL STUDIOS, 331 West End Ave., N. Y. C.
Summer Classes Beginning June 4th.

Yvonne de Treville

COLORATURA SOPRANO
Management: ALMA VOEDISCH 1425 Broadway, N. Y.
Personal Address: The Rockingham, 1744 Broadway, N. Y.

THE HELENE MAIGILLE

AMERICAN SCHOOL OF BEL CANTO

(Science of Vocal Art)

Address: 220 MADISON AVENUE, NEW YORK
Phone, Murray Hill 427

GEORGE FERGUSON

BARITONE
VOCAL INSTRUCTOR

Augsburger St. 64, Berlin W., Germany

SAM S. LOSH

PIANIST BARITONE TEACHER

Oratorio :: :: Lecture Recitals

Conductor and Manager of the Apollo Chorus, Fort Worth, Texas

Lehmann Violin School

GEORGE LEHMANN Director 147 West 97th St., New York City

AN IDEAL SCHOOL FOR THE BEGINNER
AS WELL AS THE ADVANCED PLAYER

A staff of the ablest assistants to meet every student's needs. Free instruction in Theory of Music and Piano Playing. All communications should be directed to the Secretary MARY G. RUSSELL.

ARTHUR SHATTUCK

PIANIST

Sec'y Margaret Rice, 325 Oakland Ave., Milwaukee, Wis.
STEINWAY PIANO USED

LESLEY MARTIN, Bel Canto

STUDIO: 1431 Broadway, New York.
SINGERS—Susanne Baker Wilson, Cora Cross, Pauline Fredericks, Andrew Mack, Nellie Hart, Marion Stanley, Estelle Ward, Gertrude Hutcheson, George Bemis, George Gillet, John Hendricks, Dr. Eugene Walton Marshall, Fluke O'Hara, Horace Wright, Mabel Wilbur, John H. Stubbs, Edward Foley, Albert Wallerstedt, Umberto Sacchetti, Marion Weeks, and many other singers now before the public in opera and church work.

U. S. KERR

BASS BARITONE

RECITALS IN ENGLISH, GERMAN, FRENCH, ITALIAN AND NORWEGIAN
561 WEST 149th STREET, NEW YORK CITY. Telephone 2910 Audubon

VLADIMIR NEVELOFF PRESENTS THE SKOVGAARD DANISH VIOLINIST

SUSAN EMMA DROUGHT Lyric Soprano
MILDRED HAYNES Dramatic Soprano
ALICE McCLUNG-SKOVGAARD
MARY MAIBEN ALLEN Pianist
AUBREY N. ENGLE Baritone
Fifth Floor, 133 East 16th Street, New York City

An American Opera Libretto

"Awahna," by Janet Williams Dean, is an opera libretto that should appeal to any composer who is searching for a picturesque work that calls for a musical setting. As the name suggests, this opera is Indian. It deals with the massacre of Fra Jayme at San Diego Mission, 1775. The dramatic interest lies in the fact that Awahna, the beautiful daughter of an Indian chief, who is destined to marry an Indian whom she does not love, falls in love with Fra Jayme. In the end she kills herself with one of the arrows that killed Fra Jayme.

This is a highly dramatic work, but also a work that offers much relief from the purely dramatic in the form of Indian village scenes and dances, scenes at the Mission. The characters are Spanish soldiers and priests and Indians. Mrs. Dean has furnished complete details of the costumes, dances, etc. The work is also historically correct. It might be done either with or without chorus, and would be available for the Hinshaw prize.

Mme. Hempel Delights in Grand Rapids

Frieda Hempel, lyric-coloratura soprano of the Metropolitan Opera Company, who has achieved such marked success in opera, is doing the same thing in the concert field. She has been enthusiastically received in all the cities where she already has sung on her Middle West concert tour. Grand Rapids, Mich., is no exception. On Tuesday evening, April 10, she made her initial appearance there, presenting the same program in which she scored such a tremendous success in Boston recently. The program was varied and interesting and she held the attention of her audience to the very end. The Evening Press of that city said: "Mme. Hempel's art is enhanced



FRIEDA HEMPEL.

by a most attractive personality and she is at all times a picture. Her very beautiful singing of the 'Come Beloved' by Handel won her audience completely at the very outset of the program. . . . Her singing is based upon sound method and for an artist who is primarily associated with opera she adapts herself admirably to the recital and program singing." The applause was so great after each number that Mme. Hempel was compelled to repeat several numbers and add numerous encores. Coenraad v. Bos accompanied Mme. Hempel.

Boston Acclaims Henri Scott's "Elijah"

At the Easter concert of the Handel and Haydn Society, Mendelssohn's "Elijah" was sung, with Henri Scott, of the Metropolitan Opera Company, in the title role. He was in splendid voice and his interpretation of the oratorio was conceded by many to be one of the greatest that has ever been given in Boston. The Herald said: "Mr. Scott should come again soon, for he has a fine voice, commanding presence and a physique that go well with a bass soloist. His enunciation is unusually clear; every word could be distinctly heard at the farthest ends of the hall." The Journal said: "Henri Scott, the bass Elijah, made a great impression on the chorus and the audience as well; he was dramatic in utterance."

Tilly Koenen Resplendent at Aeolian Hall Recital

Tilly Koenen's recital, on the evening of April 9 in Aeolian Hall, New York, was made significant by something more than the ovation tendered her for her fine rendition of an exacting and admiration provoking program; for her exhibition of a fresh and mellow contralto equal to the demands upon its compass and dynamics. She was so resplendent in her modish creation—a veritable triumph of the modiste's art—that the fashionable women in the boxes at her concert, were all eager with excitement to under-

stand its symbolism. The modiste knew her book in this combination of Mandarin in a resilient and elastic textile with pastel ribbons shading in prismatic harmonies—its Russian hints and Dutch insinuations. It was indeed a superb gown, almost worthy of the magnificent artistry of its gracious, charming and amiable wearer.

Paul Althouse's "Disbelief"

Paul Althouse, the young American tenor of the Metropolitan Opera Company, does not believe in the "no show for the American singer without a pull" theory. And there is very good reason for this disbelief in the case of Mr. Althouse, for within six months after he came to New York to further his vocal studies, he was engaged for the Metropolitan Opera Company and without any previous stage experience, was, in his second season allowed to create a leading role. He is the first American tenor whose musical training has been received entirely in this country to sing leading roles at the Metropolitan Opera House. During the week of April 8, Mr. Althouse sang for the first time the role of Pinkerton, in "Madame Butterfly," with Geraldine Farrar in the title role, and in addition sang his customary roles in "Madame Sans-Gêne," "Boris Godunoff," and "The Canterbury Pilgrims."

Marie Ruemmeli's Superb Artistry

Marie Ruemmeli, the brilliant pianist, who has just returned from a successful tour in the South, received lavish praise from the critics at every appearance. Regarding her recital Sunday, March 25, at the Hinton Theater, Muskogee, Okla., the Times-Democrat published the following flattering criticism:

Commenting on her program it might be said of Miss Ruemmeli that her Beethoven sonata, op. 27, No. 2, numbers the most soulful, her Chopin waltzes exquisite in delicacy, and "The Fireflies," by her Paris pedagogue, Isidor Philipp, worked by its piquancy, but the playing of Chopin's scherzo in B flat minor surpassed all else for its authoritative delivery and superb artistry. Miss Ruemmeli closed her program with the difficult tenth rhapsody of Liszt.

Martinelli as Concert and Festival Artist

The following telegram was received from Paul Prentzel the day after Giovanni Martinelli sang in concert at the Prentzel course at Waterbury: "Martinelli one grand success in every respect and a wonderful artist for concert." Martinelli is to fill a number of May festival engagements when he concludes his term with the Metropolitan Opera Company in Atlanta. These engagements will take him as far West as Michigan. The tenor's popularity as a May festival singer is yearly increasing, so that he has now a full schedule before him.

CARUSON

Art of Singing

Endorsed by Messrs. Caruso, Polacco, Scotti, Amato, Segarola and De Luca of the Metropolitan Opera Co.

Residence Studio:

"The Nevada," Broadway, corner 70th Street
New York Telephone Columbus 2922

The God Who Made Himself

Introduction to the Psychology of Music
By GEORGE EDWARDS

Published serially

Subscription in advance one dollar

Write for sample chapters

Oswald C. Coffman, Publisher, San Diego, Cal.

From June 15th to Sept. 1st

A SUMMER CLASS for
Advanced Students
in pianoforte
for coaching in
repertoire

Eleanor SPENCER

(Location of place to be announced later)

INQUIRIES TO

Secretary, Miss Spencer—Hotel Monterey, Broadway and
94th St., New York

And Antonia Sawyer, Inc. AEOLIAN HALL NEW YORK

SAN ANTONIO

The last concert in the series of six was given by the San Antonio Symphony Orchestra, Arthur Claassen, conductor, March 15, at Beethoven Hall, with Helen Norfleet, pianist, of the Denton School of Industrial Arts, located at Denton, Texas, as soloist. The orchestra played in its usual splendid form, Beethoven's seventh symphony, the "Euryanthe" overture, Weber; the ever popular Hungarian rhapsody, No. 2, Liszt, and two of Conductor Claassen's compositions, "Eventide" and "Rustic Dance and Farewell." These numbers were beautiful, and at the conclusion, he was presented with a bouquet of flowers, given by the girls who are members of the orchestra. Miss Norfleet played a Schumann concerto. She has well developed technic and a splendid tone. The composition was given a scholarly reading. Alois Brann contributed the usual instructive program notes, which help to make the music more enjoyable.

In Honor of Tuesday Club

Kathleen Blair Clarke, composer-pianist, entertained recently, at her home, with a splendid musical program, in honor of the officers of the Tuesday Musical Club. The program was given by Georgia Lindsley, pianist; Mrs. Roy B. Lowe, contralto; Mrs. A. S. J. Tucker, pianist; Zulime Herff, mezzo-soprano; Elsa Harms, contralto; John M. Steinfeldt, pianist; Mildred Morris, violinist; and Mrs. Fred Jones, soprano. The accompanists were Mrs. Oscar J. Fox, Flora Briggs, Kathleen Blair Clarke, and Mrs. Edward Sachs. One feature of the program was the number of compositions by Oscar J. Fox, Kathleen Blair Clarke, and John M. Steinfeldt.

Elman Recital

Wednesday, March 21, Mischa Elman, violinist, appeared in recital, under the local management of Arthur Claassen. He played compositions by Vieuxtemps, David Nardini, Scarlatti, Schubert, Beethoven-Auer, Gustave Michiels, and Paganini-Auer, every number was greatly enjoyed as was evidenced by the applause. After each group he was forced to give encores besides the two or three recalls. Mention must be made of the musicianly accompaniments of Philip Gordon.

Annual Recital of Auxiliary Chorus

The Tuesday Musical Auxiliary Chorus, Charles Cameron Bell, director, gave its annual recital in the Gunter Hotel ballroom, Wednesday morning, March 28. Mrs. E. L. Hertzberg is the president. The chorus gave numbers by Pissuti, Grieg, Carl Hahn and Arensky. The Tuesday Musical Octet, Mrs. Edward Sachs, leader, gave numbers by Capini, Dittersdorf, Schumann, Schubert, also playing the accompaniment to the "Barcarolle." Offenbach, sung by Edna Schell, Bertha Bertiner, Clifline Ney, Hazel Apking, Mrs. S. D. Barr, and Mrs. Stanley Winters. One particular number by the chorus was, "The Flower Garden," by Arensky, with incidental solos, by Mary Louise Parramore, Edna Schell, Martha Mathieu, Mrs. Stanley Winters, and Mrs. Tom Miller. Charles Cameron Bell, the director, sang compositions by Chaminade, and Coquard. Mrs. Edward Sachs was the accompanist for all the numbers.

Interesting Musical Program

At a recent meeting of the Tuesday Musical Club, a most interesting program was given on "Eccentricities of Artists and Composers," with Mrs. Eli Hertzberg, president, in charge of the program.

Artist-Pupil Afternoons

Mrs. L. L. Marks, teacher of voice, is presenting her large class of artist-pupils in a series of afternoon recitals. Those who appeared on the program at the first recital, were Zulime Herff, mezzo-soprano; Mrs. Jesse D. Oppenheimer, soprano; Ferdinand Grohs, dramatic baritone; Mrs. Nat Goldsmith, soprano; Alleene Beakley, soprano; Lillian Wagner, contralto; Mrs. Tom Miller, soprano; and Mrs. Irvin Stone, soprano, daughter of Mrs. Marks. Mrs. J. S. Chalkley, Mrs. Sylvester Gardner, Mrs. E. J. Stiefel, Mrs. A. Cloyd, Mrs. C. C. Cade, Mrs. Wangerman, Vivian Goldman, Elgiva Wolfe, Irene Black, Martha Anglehardt, Mercedes Ankersen, Miriam Victor, Elma Dill Russell, and Hattie Zadek, gave the program at the second recital.

Federation of Musical Organizations

A federation of the various musical organizations, with the exception of two, the San Antonio Musical Club, and the San Antonio Mozart Society, has been formed, for the purpose of co-operating, in bringing big attractions to San Antonio. The San Antonio Musical Club felt, just at this time, it could not enter actively into the project, but prom-

YEATMAN GRIFFITH

Voice Production

Coaching in

Opera - Oratorio - Recital

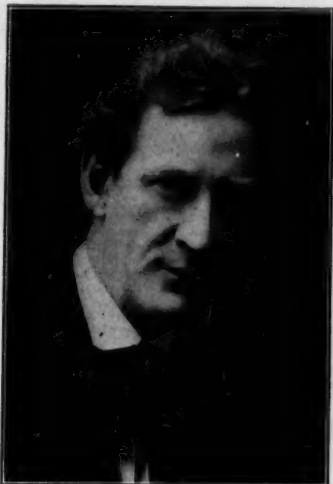
SUMMER CLASSES

for

Artists - Teachers - Students

Studios: 318 West 82nd Street, New York

Telephone: 8537 Schuyler



ised assistance and the Mozart Society had already signed for its artists for next season.

Mrs. Eli Hertzberg was the originator of the plan, so was elected chairman. Floy Tarbutton was elected secretary, with Mrs. Stanley Winters as assistant. The federation will be known as the "San Antonio Federation of Music Organizations," with the following as members: Tuesday Musical Club, Tuesday Musical Auxiliary Chorus, Music Departments of Woman's Club, Self Culture Club and the San Antonio Council of Jewish Women.

Pianist Makes Debut as Organist

Hugh I. McAmis, who has been known for some time as a very talented pianist, made his initial bow as an organist to a large audience of music lovers and friends at Laurel Heights Methodist Church recently. This young boy displayed wonderful talent for the organ. His technic was very clear and his pedaling remarkable. He gave a splendid reading to all of the compositions. Numbers on the program were sonata, C minor, Guilman; "In the Twilight," Harker; "At Evening," Buck; toccata, D minor, Hederlein; "Paraphrase on Robin Adair," Flagler, and "March Religieuse," Handel-Guilman.

Eddy Enjoyed

Clarence Eddy, organist, was presented in recital April 2 at Laurel Heights Methodist Church by H. W. B. Barnes. His ability as an organist is too well known to even comment upon. Suffice it to say that he played in his usual splendid style and with masterful interpretation. He was greeted by an exceedingly large audience, the spacious church being completely filled, and each number on the program was most heartily enjoyed, as was evidenced by the applause. The first part of the program consisted of numbers by Bach, Couperin, Martini, Borowski, Guilman, and "Russian Boat Song," arranged by Mr. Eddy. The first part closed with the adagio from the Mendelssohn concerto for violin, played by Walter R. Romberg, a San Antonio teacher. The second part consisted of numbers by Bonnet, Wheelton, Fletcher, Wolstenholme, Martin, Schminke and Boeck. The numbers by Bonnet and Schminke were dedicated to Mr. Eddy. The program closed with the "Hallelujah Chorus" from "The Messiah" by sixteen voices, under the direction of H. W. Barnes, accompanied by Mr. Eddy at the organ and Ella Mackensen at the piano. At the close Mr. Barnes requested the audience to rise and join in the singing of the "Star Spangled Banner" and "America."

Dubois Work Given by Choir

Theodore Dubois' beautiful "Seven Last Words of Christ" was given by the choir of St. Mark's Episcopal

Church, where H. W. B. Barnes is organist and choir director. The soloists were Mrs. H. M. Taylor, Mrs. Louis Reuter and Fannie Small, sopranos, H. E. Dickinson and Will McNair, tenors, and Emmett G. Rountree, baritone.

New Officers of Musical Club

The newly elected officers of the San Antonio Music Club are Mrs. Lewis Krams-Beck, president; Mrs. Walter P. Romberg, first vice-president; Mrs. S. J. Baggett, second vice-president; Clifton Ney, recording secretary; Mrs. F. E. Tucker, corresponding secretary, and Elise Engel, treasurer.

New Directors for Symphony Society

At the annual meeting of the San Antonio Symphony Society the following directors were elected: Mrs. Eli Hertzberg, Mrs. H. P. Drought, Mrs. E. A. Wilson, Mrs. J. B. Lewright, Mrs. E. C. Branch, Mrs. Bruce Martindale, Mrs. F. L. Carson, Mrs. William Aubrey, Mrs. T. A. Coleman, Will Herff, Jacob G. Hornberger, Rev. Hugh McLellan, Corwin T. Priest and Ernest Steves. A meeting is to be called by the president, Mrs. Eli Hertzberg, when the directors will elect officers.

An Excellent Program

An excellent program was given recently by the San Antonio Musical Club on which the following members appeared: Ardis Dean Keeling, Mrs. Roy B. Lowe, Dora Larralde, Mrs. Louis Reuter, Floy Tarbutton, Lillian Hughes, Hazel Cain, Leonora Smith, Corinne Worden, Peggy Bliss, Eunice Gray, Ethel Wilson and Anita Daniel. Mrs. S. W.

Mme. Barrientos Has Difficulty Arranging Summer Plans

Marie Barrientos, famous coloratura soprano of the Metropolitan Opera Company, is confronted by a difficult situation which she is finding exceedingly hard to solve. She has contractual engagements to fill at the Teatro Colon in Buenos Aires in June. While she is eager, of course, to fill the engagements in South America, the present international situation makes it both difficult and dangerous to go there. The only steamships to Argentine are English and American boats, there being no neutral liners. On Saturday next Mme. Barrientos goes to Washington to confer with the Spanish Ambassador concerning the possibilities of making such a journey. The fact that she has been re-engaged by the Metropolitan Opera Company for a third season next year and must return to the United States in December makes a decision in the matter of her summer engagements even more difficult.

BROTHERS LEO-JAN AND MISCHEL

THE MUSICAL SENSATIONS OF NEW YORK

CHERNIAVSKY

THREE WORLD-RENOWNED SOLOISTS

APPEARING IN JOINT RECITAL

NOW BOOKING FOR SEASONS 1917-18, 1918-19.

HENSEL & JONES, Aeolian Hall, New York, Mgrs. American Tour

SCHUMANN-HEINK

Tour Season 1917-18 Now Booking

Direction: Wolfsohn Musical Bureau, 1 West 34th Street, New York

STEINWAY PIANO USED

AMPARITO FARRAR LYRIC SOPRANO

Concerts and Opera Season 1917-18 Address: 115 Washington Place, N. Y. C.

JEANNE NUOLA OPERATIC SOPRANOAvailable for Concerts and Recitals—A limited number of pupils taken
NEW YORK ADDRESS, CARE OF MUSICAL COURIER**NICHOLAS GARAGUSI**American Violinist Booking Season 1917-18 now open
Address: 424 Hudson Ave. West New York, N. J.**MIROSLAVA** SERBIAN PRIMA DONNAAVAILABLE FOR CONCERT, ORATORIO AND SALON RECITALS
Address: care Musical Courier, 437 Fifth Ave., New York**WELLS** TENORFeater & David, Mgrs., 500 Fifth Ave.
Personal Address:
500 W. 90th St. Tel. 4650 River
A limited number of pupils accepted.**VIVIEN HOLT** Coloratura SopranoBOOKINGS NOW OPEN. SEASON 1917-18.
Address: 126 W. 66th St., New York Tel. 834 Columbus**HARVIN LOHRE** TENOR

Address: 316 West 94th Street Telephone 9008 Riverside

WALTER GOLDECONCERT ACCOMPANIST.
With ELENA GERHARDT Season 1916-17.
COACHING

150 West 37th St., New York City. Phone, Circle 1956.

MINNA KAUFMANN

Soprano—Vocal Instruction, Lehmann Method

RECITALS NOW BOOKING

Address, J. CARTALL, 601-602 Carnegie Hall

EMMA L. TRAPPER, Personal Representative
108 WEST 40th STREET NEW YORK**HEINRICH MEYN**

BARITONE

SPECIALTY, ONE-ACT OPERA, ETC., MOZART AND BACH
ANNIE FRIEDBERG, Sole Manager 1425 Broadway, New York
Private Address: 150 W. 59th St Telephone, 5403 Columbus**SERGE ZANCO de PRIMO**DRAMATIC TENOR
OPERA AND CONCERT
Present Address, Care MUSICAL COURIER**RUDOLF KAFKA**

BOHEMIAN VIOLINIST

Bookings Now Open :: Season 1917-1918

ADDRESS: MUSICAL COURIER, 437 FIFTH AVENUE, NEW YORK

The Beautiful Tone Quality
of the**Behning**
PIANOwas brought to the musi-
cians' attention through the
BEHNING PLAYER PIANOwhich the trade has named
"An Artistic Triumph"Come in and try a Behning
at our Wareroom, 425 Fifth
Avenue, New York, or
write to us for name of re-
presentative in your city.AGENTS ALL OVER THE UNITED
STATES AND IN AUSTRALIA

Anna Case and the Blind Youth of Macon

The wonderful appeal that Anna Case, the American so-
prano, makes to the big public could hardly be better
stated than in the following unusual "vers libre" by a
writer in the Macon, Ga., Telegraph of March 31 this
year.It is upon this, the psychological effect, that her rare art
and voice makes on the big public as well as the musical
elite that her remarkable success is based. Without this
a career such as Miss Case has made on sheer merits,
without bluster, influence or sensation, would have been
an impossibility:

VERS LIBRE.

While waiting for the Anna Case concert
To begin Thursday night we joined in the
Grand free-for-all rubber-neck sweepstakes in
That great improvised auditorium. We felt
That as long as everybody was looking at
Everybody else we might as well get in on it
And use up some looking-ourself. So we did.
It was good fun, too, to watch all those
Hundreds and hundreds of people come in
And good-naturedly push and shove each
Other around in their efforts to get the
Choicest seats. All about us the air was
A-thrill with airy talk and laughter. All our
Neighbors were happy, and so were we. That is,
Until we chanced to look across the aisle and
Caught sight of a sad-faced youth who appeared
To be somewhat out of place. A fine-looking
Youth he was, too. His clean-cut features, his
Bearing, and his delicately shaped hands,
Bespoke the patrician and the student. He
Appeared to be looking straight through the
People in front of him. A fancy struck us.
That he was gazing at things miles and years
Away. Always wondering about things we have
No business wondering about, we wondered why
He was sad in all that merry throng, and
If that was the way he felt about it, what

ANNA CASE.

He was doing there. And then he turned his
Face our way a moment and we understood.
He was blind. That took all the gimp out
Of us. We weren't as happy as we had been.
It somehow seemed to be wrong to be happy.
Everlasting night for a youth like that, while
We were sitting there looking our head off
An enjoying every change in that human
Kaleidoscope didn't quite hit us as being
Fair. You know how it is. A wave of pity
Swept over us and troubled us.
And then Miss Case appeared and began
Her first song and we forgot about him.
Truth is, we forgot about everything else.
Drifting away into a fairy world of melody
We forgot we belonged on this sorry old
War-ridden, weather-beaten ball of mud.
Once or twice we came back to earth with
A sickening jolt; came back wishing we had
Taken a course in anarchy when we were going
To school so we'd know how to slip out and
Dynamite that blooming switch engine that kept
Gumming up things. But even the switch engine
Didn't count when the tender strains of
"Swanee River" stole o'er our heart and nestled
There. It was then, without meaning to, we
Looked again at the sightless youth across the
Aisle. And we're glad we did, for we no longer
Pitied him. We envied him. It was good to
Watch him drinking in that life-uplifting lay.
The look on his face told us he was seeing
Visions it was not given us, or any of our
Kind, to see. And it came to us that on
That great day when our last accounts are
Rendered, Miss Anna Case is going to find
A whaling big credit on her's that she won't
Know anything about. And we felt that the
Secret would be between that blind youth and
The Great Bookkeeper and us. Which made us
Feel kind of important. And that helped some.After Miss Case's appearance in Augusta, the editor of
the Chronicle of that city received the following "appre-
ciation of an artist":The meaning of song goes deep. Who is there that in logical
words can express the effect music has on us? A kind of inartic-
ulate unfathomable speech which leads us to the edge of the infinite
and lets us for a moment gaze into that—Carlyle.Perhaps it is greater to be the songster and experience that per-
fect delight of giving to others the soul of your song. But, would
it were possible—Anna Case—that just for a moment you could
have been "One in the audience" feeling the joy of listening to
your voice; a voice that carries one straight through the gates of
hope and memory; so alluring in tone color; so pure in that rare
combination of power and profound sweetness, pervading the heart
with its haunting loveliness. A listener heard—and shall never
forget!

FLORENCE MULFORD, CONTRALTO.

Mme. Mulford has been a member of the Metropolitan Opera Com-
pany for several seasons past and her splendid singing is often
heard on the stage of the great house. On April 12 she scored a
distinct success as Amneris in "Aida" at the third annual evening
of grand opera given by the National Opera Club at the Waldorf
Astoria, New York.

Baritone Land Praised

Saturday evening, April 14, an interesting recital was
given at the Riesberg studio in Yonkers, N. Y., by pupils
of F. W. Riesberg, on which occasion Harold Land, bari-
tone, assisted. Mr. Land was enthusiastically received.The Yonkers Statesman commented that "Harold Land,
of this city, baritone soloist of St. Thomas' Church, New
York, assisted, giving songs by ancient and modern com-
posers, and receiving hearty applause for his artistic deliv-
ery. He responded to encores."The Yonkers Herald said that Mr. Land "... was
loudly applauded and encored, so that he had to sing six
times in all." And the Yonkers Daily News speaks of
Mr. Land singing "... old English songs and songs
by Homer and Hammond with the style and effect always
associated with him."Aborn Grand Opera Company
Celebrates Sixteenth BirthdayThe Aborn Grand Opera Company, which was born in
Brooklyn sixteen years ago, celebrated its birthday in the

NEW YORK, 1917

**AEOLIAN
HALL**THREE ORCHESTRAL
CONCERTSSYMPHONY ORCHESTRA
OF 80 MUSICIANS

CONDUCTED BY

OSSIP

Gabrilowitsch

SOLOISTS:—

HAROLD BAUER
PABLO CASALS
OSSIP GABRILOWITSCHFirst Concert, Sunday Afternoon, April 15,
at Three o'clock
CLASSICAL PROGRAMOverture, "Egmont" Beethoven
Symphony, G minor Mozart
"Leonore" overture (No. 3) Beethoven
Concerto for cello and orchestra Haydn

Soloist: PABLO CASALS

Suite, "Céphale et Procris" Grieg

Second Concert, Friday Evening April 27,
at Eight-fifteen

ROMANTIC PROGRAM

First symphony, C minor, op. 68 Brahms

Concerto, A minor for piano and orchestra Schumann

Soloist: HAROLD BAUER

"Les Preludes," symphonic poem Liszt

Third Concert, Friday Evening, May 11,
at Eight-fifteen

RUSSIAN PROGRAM

Overture, "Ruslan and Ludmilla" Glinka

Suite, op. 43 Tchaikovsky

"The Sirens," symphonic poem Gluck

Second concerto, C minor, for piano and orchestra,
Rachmaninoff

Soloist: OSSIP GABRILOWITSCH

(Orchestra under the direction of Arnold Volpe)
"Scheherazade" Rimsky-Korsakov

MASON & HAMLIN PIANO USED

opening of its annual season at the Brooklyn Academy of Music last week, and found its old-time following undiminished in the eight audiences of the first week. The second week is offering the widely varied compositions of Wagner, Wolf-Ferrari and Humperdinck. "Lohengrin" was given Monday night and Wednesday afternoon and night. "The Jewels of the Madonna" occupies the four regular performances of the latter half of the week, including the usual Saturday matinee. There will be an extra matinee on Friday at 3.30, when "Hänsel and Gretel" will be the special offering.

Stern-Friedheim Pupils' Recital

At the New York School of Music and Arts, Central Park West and Ninety-fifth street, a joint recital will be given tonight, Thursday, April 26, by vocal pupils of Ralfe Leech Sterner, and piano pupils of Arthur Friedheim. Following is the program: Duet, "Si, la stanchezza m'opprime, o figlio," from "Trovatore" (Verdi), Annie Grace and Samuel Critcherson; etude, E minor, scherzo, B flat



RALFE LEECH STERNER (right) AND ARTHUR FRIEDHEIM.

minor (Chopin), Samuel Burkholder; aria, "One Fine Day," from "Madame Butterfly" (Puccini), Mary Tracy; Barcarolle, op. No. 30, No. 1 (Rubinstein), waltz, op. 17, No. 3 (Moszkowski), Sarah Moninger; aria, "The Pangs of Hell," from the "Magic Flute" (Mozart), Mabel Wayne; aria, "Una Furtiva Lagrime," from "L'Elisir d'amore" (Donizetti), Samuel Critcherson; aria, "Stride la vampa," from "Il Trovatore" (Verdi), Annie Grace; "Sonata Pathétique" (Beethoven), Tula Miller; aria, "Depuis le jour," from "Louise" (Charpentier), Dorothy Clark; "Variations Serieuses," op. 54 (Mendelssohn), Olga Soennichsen; aria, "Habanera," from "Carmen" (Bizet), Margaret Burgess; "Liebestraum" (Liszt); "La Campanella" (Paganini-Liszt), Frederick Kahn; Helen Wolverton at the piano.

Central Concert Company's Activities

The Central Concert Company, of Detroit, Mich., has just closed a most successful season. Already it is looking forward into 1917-18 in a large way. The course for next winter will include eight concerts, and the artists to appear are Martinelli, Anna Case and Werrenrath in joint recital; Ysaye and Godowsky in joint recital; Hempel and De Luca in joint recital; Louise Homer; Bauer, Casals and Thibaud as a trio; Alda and Elman in joint recital, and Claudia Muzio with Mildred Dilling, harpist.

Mr. Burnett, of the Central Concert Company, reports that "the house is over one-third sold solid for the entire 1917-18 course, with every indication that the entire seating capacity of the Arcadia will be sold out complete by the end of the coming month."

The executive and general offices of the Central Concert Company will be located at the Arcadia Auditorium, 615 Woodward avenue, Detroit, Mich., where a large, fine suite of offices has been fitted up for the use of the organization. In addition, a great many changes will be made in the auditorium for the coming season in order to add comfort for the audience as well as for the artists. Mr. Burnett reports, furthermore, that his company "will go a step further than it did last year to make the several events scheduled the

finest that will be held on this continent." The opening concert is to be given on October 2 with Martinelli as artist. All concerts will be held on Thursday evenings, so as not to conflict with the regular performances at the theaters.

In conclusion, Mr. Burnett writes: "I am more of the opinion today than ever that music can be placed on a legitimate business basis, and when it is brought to a point where it is a financial success the public will recognize it to even a greater extent. There never has been a time in the history of Detroit like the present when musical events have taken precedence over everything else as they are doing today in this city."

I. Kay Myers, Conductor and Singer

In addition to his appearances as a singer of splendid worth, I. Kay Myers has achieved considerable local prestige as conductor of the Gounod Choral Society, of Pittsburgh. During the latter part of March this organization, which is a year old, gave a concert in the Mt. Washington Presbyterian Church. After an organ prelude by Esther Trugh Wright, who played Malling's "Requiem," and the singing of Handel's "He Was Despised," by Mrs. George R. Fisher, contralto, the society presented the "Seven Last Words of Christ," by Dubois. In this the excellent tonal balance and purity of intonation, which Mr. Myers has been able to achieve with this body of thirty singers, were marked. The soloists were Caroline Robbins, soprano; Mrs. Fisher, Walter R. Wright, tenor, and Ashley H. Brockett, baritone. Mr. Myers also sang the solo "Oh, My Father," with re-

OLIVE FREMSTAD

WILL BEGIN HER SEASON OF
1917-18

WITH TWO APPEARANCES WITH THE
PHILADELPHIA ORCHESTRA
AT PITTSBURGH, PA.

Tour under management of
FOSTER and DAVID, 500 Fifth Avenue, New York

markable beauty of tone and interpretation. On Friday evening, April 6, the same program was repeated at the Second Presbyterian Church of Pittsburgh. An added feature on this occasion was Mr. Myers' singing of "The Lord Is My Shepherd," which delighted every one.

During the month of February Mr. Myers toured the State of Ohio, appearing with splendid success in such cities as Cincinnati, Columbus, Toledo, Oberlin, Cleveland, Dayton, Granville, etc. Last Thursday, April 19, Mr. Myers appeared as soloist in the performance of Bruch's "Cross of Fire," given in Carnegie Hall, Pittsburgh, by the Mozart Society. In May this artist will be heard in Steubenville, Ohio, singing in "The Creation," and in June he is booked to appear with the Columbus (Ohio) Choral Society, which will present Bruch's "Fair Ellen."

Successful McLellan Pupil

Among the artist-pupils of Eleanor McLellan, the "Maker of Voices," whose New York studios have been the scenes of many interesting events this season, one of the most popular is Olive Nevin. Miss Nevin possesses an unusually beautiful voice, which is developing rapidly under Miss McLellan's splendid training. On April 24, Miss Nevin was scheduled to sing with the Edgeworth Club of Sewickley, Pa., and today (April 26), she is to appear with the Jersey City (N. J.) Arion Society.

"Delinquent Gods"

Recent reviews of Frank Fruttcy's book, "Delinquent Gods," which has stirred up so much discussion in musical and scientific circles, all prove that he has struck an original line of thought and smitten the Philistines very heavily. Attached are some of the latest criticisms of the Fruttcy book:

The questions are searching and the thought is sound, and the book is one to set the reader to thinking and, still better, to action. —The Musician, Ditson Company, Boston.

"Read to the end of the book with as open a mind as possible," Frank Fruttcy enjoins the reader in the foreword of his book, "Delinquent Gods." He might have added, "He prepared to have most of your cherished opinions in matters musical and otherwise ruthlessly shattered," for this he proceeds to do at once, fearlessly and unconventionally. —Ella May Hawthorne, Detroit Times, Detroit, Mich.

Mr. Fruttcy appears to have grasped a great principle in nature. He is iconoclastic—he could not be otherwise according to his own theories. Mr. Fruttcy would have us realize there is something radically wrong with the human situation in the world, and that this affects not only the world of music, but extends also to every department of human endeavor. —Detroit Free Press, Detroit, Mich.

The volume is written in a popular style which cannot fail to be understood by any layman of average intelligence. We think that the general reading of this book should lead to a better appreciation of the value of music and its function in human life. —The Business Philosopher, Area, Ill., Arthur Frederick Sheldon, Editor.

Strube, the Composer

Gustav Strube has become widely known as an orchestral conductor. He is director of the Baltimore Symphony Orchestra, and also has just concluded a remarkably successful season. His fame in this connection is such that many music lovers do not remember that Mr. Strube is also a composer of unusual attainments. At a recent concert of the Chicago Symphony Orchestra, Mr. Strube's variations on an original theme was given a splendid reading by Frederick Stock's forces. The audience proclaimed its delight by prolonged applause, a fact which speaks much for the subsequent success of this work. A thorough master of orchestration, Mr. Strube's compositions are written in a style to delight both the student and the dilettante. The success of this work in Chicago will lead, undoubtedly, to its being included in the programs of many other large symphonic bodies in this country.



ALBERT SPALDING, THE DISTINGUISHED VIOLINIST, As seen by the famous Cuban cubist artist and cartoonist, A. R. Maribona, who became a great admirer of "el eminente violinista Spalding" on that artist's recent successful tour of Cuba.

Of Covent Garden (London), Royal Opera (Berlin), Hamburg Opera (Hamburg), and Chicago Opera (Chicago)

Have obtained leave of absence to remain in this country until the close of hostilities and will be available for concerts, festivals, etc., making a specialty of Duet Recitals in ENGLISH, FRENCH, GERMAN and ITALIAN

FLORENCE EASTON
SOPRANO

FRANCIS
TENOR

MACLENNAN

Management DANIEL MAYER, Times Building, New York

Marion Morgan's

ROMAN BALLET

In a Historical Roman Ballet in Three Episodes. Season 1916-17. Second Coast to Coast Tour under personal management of MARION MORGAN, 336 W. 54th St., New York City

LEOPOLD GODOWSKY

World-Famed Pianist

SEASON 1917-18

Haensel & Jones, Aeolian Hall, New York
KNABE PIANO USED

ROUTE 1916

Dec. 17, Des Moines	Dec. 24, Minneapolis	Dec. 31, St. Paul
Jan. 7, Duluth	Feb. 25, San Francisco	Apr. 1, Los Angeles
Jan. 15, Winnipeg	Mar. 4, San Francisco	Apr. 11, Salt Lake City
Jan. 22, Calgary	Mar. 11, Oakland	Apr. 18, Denver
Jan. 29, Vancouver	Mar. 18, Stockton	Apr. 26, Lincoln
Feb. 4, Seattle	Mar. 25, Fresno	Apr. 29, Omaha
Feb. 11, Portland	Mar. 25, Sacramento	May 7, Milwaukee
Feb. 18, San Francisco	Mar. 25, Los Angeles	May 14, Palace, Chicago

LOS ANGELES

Final Orchestral Concerts—Cadman Compositions at
Schubert Club—Lott Recital—Cadman on the
Orpheum—Gamut Club Dinner—Bertha
Beeman Enjoyed—The Bullet—Notes

Adolf Tandler showed his mastery, his magnetic control over his forces, and his rare genius for interpretation at the two final concerts of the season of the Los Angeles Symphony Orchestra, March 31 and April 1, when Beethoven's ninth symphony was given with the aid of a chorus made up of the members of the Woman's Lyric Club and the Ellis Club. The remainder of the program consisted of Goldmark's "Fruehling" overture and Kaun's "Festival March," which call for no special mention. The interest centered, justly, in the symphony, that gorgeous pageantry of sound which is all too rarely heard.

Be it said that the orchestra and its conductor proved themselves worthy of the very highest praise in the rendition of this gigantic poem. True, the singing of the chorus was not perfect, but even that, and in spite of rather too few rehearsals, left little to be desired. The Ellis and Lyric clubs are trained bodies of singers who are capable of quickly adopting the interpretation even of a conductor with whom they are not accustomed to sing. Their tonal quality is excellent, of deep sonority and penetrating power. And Tandler held them and his orchestra under masterly

control. His personal success on this occasion was unequivocal. Thanks are also due to Mr. Poulin, conductor of the Ellis and Lyric clubs, for his efficient work in drilling his singers in preliminary rehearsals.

I do not find any mention on the program of the names of the soloists. Is not this rather unusual? They were Mrs. Balfour, Mrs. Selby, Clifford Lott and Harold Proctor. Their work was genuinely interesting. All of them are artists of the highest class, and they acquitted themselves admirably.

Taken all in all, this concert was a commanding success, and closes fittingly the most successful season artistically that the Los Angeles Symphony Orchestra has ever known. This success has been due to the fact that Tandler has had the support of F. W. Blanchard, who has just completed his first season as manager of the orchestra. Tandler has had an enlarged orchestra, an increased number of rehearsals, twenty instead of twelve concerts. He has proved himself eminently worthy of the trust and confidence shown in him by the management. That there is still a large deficit will surprise no one who is familiar with the struggles that all such organizations as this have to put up with until the age, or stage, of endowment arrives. Nor do present unsettled conditions tend to help matters. Art has to stand aside awhile for more material interests; but we who have watched the growth of this orchestra since it was organized, twenty years ago, and have done our best to promote its growth, feel that this lack of support is surely only temporary, and that the orchestra will continue to grow and be better and better and greater and greater until it is truly worthy of this great, thriving city of the Southwest.

Cadman Works at Schubert Club

The Schubert Club has done some good things this season, and one of these good things, superlatively good, was the concert of April 1—no April fool in this case, this concert being of the works of Charles Wakefield Cadman, with the composer at the piano. Cadman, having put his faith in California, and sundry royalties from certain compositions which some of us have heard (occasionally) into a house in this town and become, therewith, our fellow townsman, we are all more or less trying to crawl into the edge of his private spotlight; and the Schubert Club

managed to crawl quite a way in by turning over one of its municipal concerts to Cadman and his worthy assistants, Emma Porter Makinson, soprano; Oscar Seiling, violinist, and Axel Simonsen, cellist.

The program was made up of three songs from "Sayonara," trio in D major for violin, cello and piano, three songs from the "Idyls of the South Seas," piano numbers, "Nausicaa's Song" from "Songs to Odysseus," two songs from "Birds of Flame," and a group of Indian songs.

Mrs. Makinson, the well known interpreter of the Cadman songs, delighted the large audience that was gathered together by the magic of the Cadman name by her colorful renditions of these exquisite melodies.

The trio was splendidly rendered. Seiling and Simonsen are past masters of the chamber music style, and threw themselves with fervor into this interesting work. The trio itself needs no introduction to MUSICAL COURIER readers. It is a strong and virile work, replete with the well known melodic style that Cadman has taught us all to love, and written with the pen of a master technician as well as a master of inspiration.

This concert was one of the most thoroughly artistic events of our winter season.

Clifford Lott's Sacred Song Recital

Clifford Lott had a brilliant idea when he decided to give a recital of sacred songs during Holy Week. On April 3, at the Woman's Club House, this idea came to its materialization and proved to be a genuine artistic offering worthy of this talented artist.

Lott possesses a baritone of great beauty and a personality that is more than merely sympathetic. There is something about the man, big, warm-blooded manliness, perhaps, that makes one like him the moment he appears on the stage, even before he begins to sing. And this first impression of pleasure gains strength as his program progresses. He has the nature of a true musician. His interpretations are infinitely refined, yet warm and spirited. His readings of these sacred songs were informed with a spirit of reverence which greatly enhanced their value as judged from a purely musical point of view.

Vocally Lott is a masterly artist. He has evidently been a deep student. He handles his voice, especially in the matter of emission and enunciation, in a way that is beyond criticism. There is a wholesomeness about the whole thing that is truly delightful, and if there is one artist in this city about whom it can be said that he always delights his audience it is Clifford Lott.

Cadman on the Orpheum

Cadman has got on the Orpheum! But for the fact that he has got safely off the Orpheum again, that might make a good headline of the sensational sort. However, Cadman did not contract for a very long spell of vaudeville, and seems to have safely survived. The occasion of this was the appearance here of Dorothy Jardon and the production "for the first time on any stage" of Cadman's new song, "Love Like the Dawn Came Stealing," which, I understand, was written especially for Miss Jardon. Cadman played for its first public presentation, and the song won an immediate big success. It is a beautiful thing, which goes without saying, and will be one of the big hits of the year.

Honor Guests at Gamut Club

Among the guests of honor who graced the Gamut Club dinner of April 4 with their presence were Cadman and Tsianina and Mrs. Cadman, mother of the composer; Hazel Eden, Bertha Beeman, May MacDonald Hope, Chief Eagle Eye and Mrs. Eberhardt, who makes the words for Cadman's songs.

Chicago Contralto Enjoyed

Bertha Beeman, of Chicago, won a marked success in a private recital given at the home of Dr. and Mrs. George Martin on April 6. Miss Beeman possesses a voice of the true contralto quality, of very large range and vibrant beauty. She won her audience by her impassioned interpretations, her deep feeling and earnest musicianship.

Miss Beeman is here in the West for a short stay and is giving a few recitals under the management of L. E. Behymer. She will be heard in Redlands, Riverside, San Diego, Santa Barbara, etc.

The Bullet

A very attractive number for male chorus and piano was given last week at the Gamut Club. This is the composition of a young pianist here, a pupil of Thilo Becker. It is a strong, vigorous piece of writing entitled "The Bullet" and possesses much of that dramatic intensity that the name suggests.

Notes

On March 30 the Los Angeles English Opera Company, De Pasquali, manager, gave a largely attended soiree musicale in honor of Fannie Dillon, the distinguished composer. A program of high artistic merit was offered by the chorus and ballet of the company under the direction of Lebegott.

Fritz Kreisler, master violinist, gave two programs of his own particular and peculiar makeup on March 27 and 31. One regrets this particular—and peculiar—makeup of the programs; but, oh! the gorgeous playing of them!

Hague Kinsey, of this city, has won the Clemson gold medal offered by the American Guild of Organists for his setting of "God Is Our Refuge."

Harold Webster, who won the National Music Teachers Association prize for his violin sonata, is also a resident of this city.

The Timmer-Lott Trio was heard in a most interesting program March 29. They played a trio by Mozart and, with the aid of assisting players, Beethoven's septet, op. 20. The work of this organization is most excellent, and especially commendable is the fact that they are playing rarely heard works for rarely heard combinations of instruments—true chamber music as we like to think of it in the good old days.

F. P.

LENA DORIA DEVINE

Pupil of Francesco Lamperti

—VOCAL STUDIO—

1425 BROADWAY

NEW YORK

MARION GREEN

BASSO CANTANTE

Exclusive Management:

GERTRUDE F. COWEN,

1451 Broadway - - - New York

ANNA CASE

LYRIC SOPRANO of the Metropolitan Opera Co.

For Concerts and Recitals, address FRED O. RENARD, Mgr., 216 West 70th St., N. Y. City

SEASON
1917-18

MRS. H. H. A. BEACH

Steinway Piano
Used

Management: M. H. HANSON, 637 FIFTH AVE., NEW YORK

In Middle West: Amy Keith Jones, 800 North Clark Street, Chicago

VAN YORX

THEO. —

Tenor

Studios: 22 West 39th Street

New York

Tel.: 3701 Greeley

ANNIE LOUISE DAVID

Harpist

"An Unbroken Record of Success."

FOSTER & DAVID, Managers

500 FIFTH AVENUE, NEW YORK

BOWES
Summer School

Charles Bowes, teacher of voice, will again conduct a summer class in New England the coming summer. Address all inquiries in regard to the same to Charles Bowes,
601 Madison Avenue New York City

Louis Bachner

VOICE
PRODUCTION

BERLIN W. 15

Konstanzer Str. 62

BEATRICE HUBBELL-PLUMMER

Composer - Soprano

A lovely singer with the divinest of all gifts
An Understanding of the heart of a little child
In programs of her own inimitable songs and verses
for children and grown-ups

Management: Daniel Mayer, 1065 Times Bldg., New York.

Knabe Piano Used

Twenty-five organists in prominent New York Churches
today owe their appointments to their study at the

GUILMANT ORGAN SCHOOL

DR. WILLIAM C. CARL, Director

44 West 12th Street, New York



Send for Catalog

TO JAMES GODDARD, THE BIG BASSO

With Apology to J. Hiram Green, of the Weiser American

Chautauqua folks
Will through the town
When Basso Jim,
Of wide renown,
Essays to charm
An audience big
With art and song
And costume trig;
His stature large
His big brown eyes,
His jet black hair,
With Euterpe vie
In charming all.
It was not so
In younger days,
When Jim's big voice
To Heaven was raised
To call the pigs,
Likewise the cows,
And soothe their woes
When alien hands
Would dare to try
To make them think
That milk was due,
With other things;
For cows are wise
Beyond the ken
Of most of folks;
And so —
When Brother Roll,
In harmless guile,
Approached old Boss
And made a trial
Of drawing milk
With such results,
And sure did shock
The poor old Boss,
She raised to Heav'n
A protest strong,
Likewise her hoofs,
With ardor strong,
Upsetting little
Rollo quite
And putting him
Into a plight;
Which would have made
The Angels sad
And those in H***

Likewise most glad.
For speedy help
Poor Roll, he cried;
Jim to the rescue
Quickly dived;
A horrid sight
Then met his eyes,
For on the floor
Jim Rollo spied,
Quite covered o'er
With various things
One cannot mention.
Then quickly James
On Bossy used
His glorious voice,
With such results
That with a sad
And contrite mien
Poor Bossy hung
Her head in shame,
And pardon craved
For such dire acts.
The moral of
This tale is plain,
Let me impress it
Once again:
Whenever you
A cow want milked
Or pigs retrieved
From pasture far,
Or crowded house
For concert big,
Just hire a basso
Six feet tall
With seven inches
More to add;
And you will have
The right result
For crowded house
An audience glad.
So all good people
Go to hear
This great, big bass
When he appears,
And count the time
Not loss, but gain,
When listening to
His glorious strain.

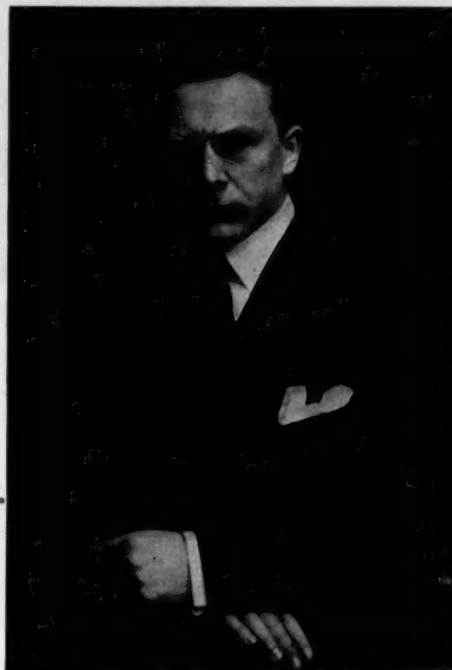
Music at Hotel Galvez

At the beautiful Hotel Galvez, at Galveston, Texas, facing the Gulf of Mexico, there is music of a very superior kind under the direction of Seth Aberg. The little orchestra at this well known hotel was described in the MUSICAL COURIER last year on the occasion of the trans-continental tour of the editor-in-chief of the MUSICAL COURIER. One of the notable concerts of the season, under

the Aberg direction, took place at the Hotel Galvez on Easter Sunday evening. Philip Tronitz, of Dallas, Texas, played several piano works, assisted by the hotel orchestra. Also, he rendered the Brahms sonata, op. 5, and the report has it that his performance was unusually effective. The audience was very enthusiastic, and applauded both the pianist and Mr. Aberg's forces.

Hageman's Summer Activities

Richard Hageman, conductor of the Metropolitan Opera and celebrated vocal coach and accompanist, will be conductor of the Chicago Opera and Chicago Symphony Orchestra, at Ravinia Park, near Chicago, this summer. In addition to his work at that resort, Mr. Hageman also will



RICHARD HAGEMAN.

establish a studio at the nearby Highland Park, where he will make his residence from June 15 to about September 15. A number of pupils already have booked for coaching with Mr. Hageman at Highland Park. The musical opportunities offered there this summer will be unusually abundant, for in addition to the great advantage of placing themselves under Mr. Hageman's tutelage, his pupils also will be enabled to attend daily performances of grand opera and of orchestral concerts. The fact that the opera is to be given by the Chicago Opera, and the concerts will be played by the Chicago Symphony Orchestra, is sufficient guarantee of the musical standing of those entertainments. Mr. Hageman's work with the baton has been as much a feature of the past New York musical season as his masterful accompaniments for many of the great solo artists. He is one of the best equipped musicians in the tonal field of America today.

Mrs. Frederic Snyder in Japan

Mrs. Frederic Snyder, the well known vocal teacher, is spending two weeks in Manila. She will then go to Hong Kong, Shanghai and Tientsin, where she will see her son, who is associated with the department of chemistry in Pei Yang University. Mrs. Snyder is now in Japan for the cherry blossom season. She will be back in the United States by August 1, and will resume teaching at that time. The accompanying picture shows Mrs. Snyder in Japan on her way to Manila and China.



MRS. F. H. SNYDER AND FRIENDS, On the Seno Maru on the way to China. Left to right, Mrs. Goodell, of St. Paul, Mrs. Snyder, of St. Paul, Mrs. Bloss, of Troy, N. Y., Mrs. McGill, of St. Paul, Mrs. Wight, of St. Paul.



MRS. F. H. SNYDER IN JAPAN.

(1) Mrs. R. C. Wight and (2) Mrs. Snyder at Yokohama.

STEINWAY

The ideal of the Steinway Piano is a beautiful voice. The work of the Steinway family is to create a sensitive but permanent vehicle for its expression.

"The Steinway realization means the elevation and furtherance of the great art of music. Their field is the world and mankind is the beneficiary. Rarely have men had such inspiration and more rarely have they risen to the heights or possessed such unobscured and prophetic vision of the intellectual needs."

Steinway & Sons

STEINWAY HALL

107-109 East 14th Street, New York

Subway Express Station at the Door

Represented by the Foremost Dealers Everywhere

DUDLEY BUCK

Teacher of Singing

Telephone Vanderbilt 1648 Aeolian Hall, New York City
Teacher of Allen Hinchley, Marie Morrissey, Wilfred Glenn,
Berichette Onelli, Edgar Schofield, Katherine Galloway,
Thomas Conkey, Esther Dale.

Walter Henry **Hall** Professor of Choral Music,
Columbia University
Address 49 Claremont Ave.

MARGARET HARRISON SOPRANO
15 EAST 104th STREET NEW YORK Tel. Stuyvesant 2927

ADELAIDE GESCHEIDT
Instructor of MILLER VOCAL ART-SCIENCE
The New School of Voice Culture
817 CARNEGIE HALL, NEW YORK Tel. 1350 CIRCLE

RICHARD HAGEMAN
CONDUCTOR-COACH-ACCOMPANIST
Address: Metropolitan Opera House New York
Studio: 44 WEST FORTY-FOURTH STREET, NEW YORK.

RIO SOPRANO
(Covenant Garden)
Management: Haensel & Jones, Aeolian Hall, N. Y.

Louise BARNOLT
GRAND OPERA PRIMA DONNA CONTRALTO, AVAILABLE FOR CONCERTS,
RECITALS, FESTIVALS.
WESTERN ADDRESS, RADISSON HOTEL, MINNEAPOLIS, MINN.

CARL VENTH

Conductor Fort Worth Symphony Orchestra
Dean Fine Arts Dep't, Texas Woman's College



SOUSA AND HIS BAND

Associated with
NEW YORK HIPPODROME
SUCCESSES
1915 - 1916 - 1917

Office: 1 W. 34th St., New York City. (Phone 6128 Greeley)

HENRY BERNARD WOOTSON DAVIS-
MURTAGH
Organist Soprano
DENVER, COLO.

CORTESE

Antonia Sawyer Harpist Mrs. Jason Walker
Manager Southern Representative
Aeolian Hall, N.Y. Memphis, Tenn.



CARLSON

Voice Building BASSO Repertoire
Most thoroughly equipped studios on Pacific Coast
806-7 MAJESTIC THEATRE BUILDING
845 SOUTH BROADWAY, LOS ANGELES

THE ALFRED G. ROBYN

MUSIC STUDIOS

Metropolitan Opera House, 1425 Broadway

"The School that makes artists."

Among the many who have studied and coached
with Dr. Alfred G. Robyn:

Mr. Jerome Uhl—America's great "Elijah."
Mrs. Alexandra McElwee—Pianist.
Mrs. Shotwell Piper—Prima Donna Soprano.
Miss Eva Wycoff—The Eminent Artist.
Miss Hazel Washburn—Soloist Church and Concert.

DR. ALFRED G. ROBYN, Director
ORGANIST: MAJESTIC THEATRE
ST. ANDREW'S M. E. CHURCH

"Among the Best Accompanists Before the Public"

The foregoing caption is a quotation from the New Orleans Item of January 30, 1917, and refers to Anton Hoff, who presided at the piano at the song recital given there by Alma Gluck. As the notice was written by Harry Brunswick Loeb, and he is one of the most musical and discriminative daily newspaper critics of the United States, his opinion is entitled to belief.

Mr. Hoff was Mme. Gluck's accompanist during the entire season just past, and his work with her ended very successfully, after extending from last September. In all, the tour embraced about ninety concerts, and Mr. Hoff's activities were so constant and so exacting that he was not able to fulfill his regular duties this winter as one of the assistant conductors at the Metropolitan Opera House. While baton work lies very close to his heart (especially because of his notable achievements in that line of endeavor at Bayreuth), nevertheless there has been such a call for his services as an accompanist and vocal coach that he has found himself compelled to shape his activities more and more into those directions. For several seasons Mr. Hoff was accompanist and coach to Mme. Schumann-Heink, and his triumphs during those tours no doubt have had much to do with his vogue since then as a musical adviser to famous singers and as an artistic support to them at the piano.

Among others (beside Mmes. Schumann-Heink and Gluck) with whom Mr. Hoff has been in artistic association are Frieda Hempel, Melanie Kurt, Lila Robeson, Mme. Ober, Johannes Sembach, Jacques Urlin, Hermann Weil,



ANTON HOFF.

Carl Braun, Margarete Matzenauer, Sophie Braslau, Paul Althouse, Arthur Middleton, etc.

Mr. Hoff has been winning laurels also as a composer, his song, "The Little Witch" (published by Oliver Ditson & Co.), having been sung by Alma Gluck with much success everywhere, most of the performances resulting in repetitions.

In order to gain an idea of the general appreciation of Mr. Hoff's work at the piano on the Gluck tour, it is necessary only to glance over some of the extracts from his enthusiastic press notices. In Canton, Ohio, the leading newspaper wrote: "While the pianist of a celebrity seldom receives much of the attention of the audience, Anton Hoff was an exception and a most important part of the concert." Springfield, Ill., said: "He is a great accompanist and deserves unusual praise." Harrisburg, Pa., gave this information: "He is in thorough sympathy with the musical thought of the composer and the designs of the singer. He won very warm approval for his fine sense of proportion and phrasing, and he caught the moods of the songs in a way blended perfectly with the singer's art." The Reading, Pa., Herald: "Hoff is in a class by himself, on a par with the soloist in every way." The Philadelphia Public Ledger: "The accompanying exquisitely supported the voice." Also in Washington the newspapers alluded to Mr. Hoff as being artistically on an equal footing with his famous partner.

James H. Rogers, the well known critic, wrote in the Cleveland Plain Dealer that Hoff played in "musicianly fashion," and alluded to his song, "The Little Witch," as "a most fetching composition." The Youngstown, Ohio, Daily Vindicator speaks of Mr. Hoff's "splendid taste and distinguished art," and says that "the discriminating listener could not fail to admire the retiring manner in which he blended his art into the background, unlike those accompanists who insist upon calling attention to themselves and usurping the center of attraction." The same paper speaks in the highest terms of "The Little Witch."

The Norfolk, Va., Pilot praises Mme. Gluck with having provided herself with so artistic and sympathetic an accompanist. The Richmond Virginian writes in a similar vein. The Evening Journal of the same city says that Hoff "was artist enough to accompany without dominating, yet he revealed a fine and delicate sympathy." The Evening Journal calls "The Little Witch" a captivating song. In Atlanta, Ga., "The Little Witch" and Cadman's "Land of the Sky Blue Water" were the songs which the audience insisted upon hearing again. The New Orleans Daily

States calls Mr. Hoff's song a "dainty little work" and alludes to him as an "efficient and delightful accompanist."

In view of the Hoff talents, as expressed by the foregoing notices, it is not surprising that when the San Diego Festival was planned by Mme. Schumann-Heink, Anton Hoff was chosen by her to be the official conductor of the enterprise.

At the present time Mr. Hoff is busy at his new studio, 550 Riverside Drive, New York City, and intends to spend the entire 1917-18 season in the metropolis, as he has a large class of pupils here. However, his summer is to be devoted to work in Schroon Lake, N. Y., where he will have a charming studio from the middle of June to the end of September. Many singers will avail themselves during the warm months of a stay in that delightful locality, together with the opportunities for a course of vocal review with so well equipped and sympathetic an artist as Anton Hoff.

Jacksonville Joins Ranks of Eddy Brown Admirers

From the West, the North and the East have come excellent reports this season of the splendid work which Eddy Brown has been doing, and now comes the appended critique from the Sunny South to testify to his success in that section of the country:

Eddy Brown was in Jacksonville and although now he has gone on to speak the universal language of music to thousands elsewhere, he will not be forgotten in the years to come. . . . Talented and early evidencing genius and ability, Mr. Brown was afforded the opportunity of studying with the great masters, and all who come in contact with him as instructors or friends have been delighted with his work. The young musician has amply proved the wisdom of those who encouraged and aided him. An artist in every essential, Eddy Brown is a technician that amazes—his technic is marvelous, immense, unique—and then he is free from mannerisms, dignified, calm and pleasing in all he undertakes. His effort appears always to submerge the individual and with his artistry carry his listeners wide eyed, expectant, into the higher walks of musicland, where all is beauty and poetry and harmony. . . . All were charmed with the artist and his music. The splendid program was given in masterly style and then, when a great majority of the audience indicated by remaining seated and continuing to applaud that it was anxious for more, Mr. Brown returned and played again—and still the people were not willing to go, and, smiling as though to say that he would stay as long as anyone, the artist played again and again, and each time added to the pleasure of the assemblage—an encore program of such length probably never having been demanded before in this city. It was an unusual tribute and well deserved. . . . In each Mr. Brown gave the fullest appreciation to the composer while adapting modern methods to overcome what have been long understood as practically impossible obstacles. Bowing and fingering faultlessly, this wizard of the strings played not only one, but two Paganini selections and made them intelligible and enjoyable.—Jacksonville (Fla.) Times Union.

Eddy Reaches San Francisco

Clarence Eddy, the well known American organist, returned to San Francisco and resumed his duties at the First Presbyterian Church, Oakland, Cal., in time for Easter Sunday services, following his transcontinental tour, when

LEO ORNSTEIN

The Russian Pianist

PACIFIC COAST TOUR FALL OF 1917

KNABE PIANO

Management:

M. H. HANSON, 437 FIFTH AVE.,
NEW YORK CITY



THE MYSTERIOUS CRITIC.

Except to say that he is a well known critic on a newspaper, a writer on musical subjects and a player of somewhat doubtful tennis, the identity of this mysterious stranger, who appears either to be playing upon a harmonica or sucking an orange, will not be revealed. Oh, yes, and it wasn't so long ago that he abandoned the holy bonds of bachelorhood for something else yet.

he gave thirty-five organ recitals in various parts of the United States. Alfred Metzger, in the Pacific Coast Musical Review, devotes a column to the genial organist, whose ever youthful personality is a delight to his friends. His Easter program contained works by leading modern composers, Shelley, E. F. Johnston, Alfred J. Silver, Federlein and other Americans being represented. Mr. Eddy writes of the success of Mrs. Eddy, contralto, in Dvorák's "Stabat Mater," given in the open air university. The Examiner said: "Mrs. Clarence Eddy, who has a rich and sympathetic voice, sang beautifully."

Christine Miller's "Sensational Success" at Macon

When one considers all that has been said in praise of Christine Miller's splendid singing, the statement of the Macon (Ga.) Daily Telegraph speaks conclusively of her success in that Southern city. That paper said, "All that has been said of this great singer has not in the slightest exaggerated her powers." The appended excerpts show the manner of her reception in Macon:

LARGEST AUDIENCE OF ARTIST SERIES TURNS OUT IN FACE OF STORM TO HEAR RECITAL AT WESLEYAN.

All that has been said of this great singer has not in the slightest exaggerated her powers. She is easily the greatest vocal artist who has appeared on the Wesleyan artist series since its inception. Never has such enthusiasm been shown at any other of these concerts. Voice, temperament, personal charm, humanness are the elements that go to make up the sum total of Christine Miller's sensational success, and her remarkable understanding of what the public wants in the art of music, is something that other big artists would do well to try and emulate.—Macon (Ga.) Daily Telegraph.

Miss Miller won her audience from the moment of her appearance. She is young and beautiful and possesses a personal magnetism which reaches out to every one who sees her, even before the first rich, warm tones of her wonderful voice are heard. Her songs, of varied meaning and style, each showed a vibrancy and richness of tone, clearness and enunciation and an imaginative mind of discriminating power.—Macon (Ga.) News.

When voices such as Christine Miller's are wedded to superlative musical intelligence, and dramatic fire accompanies the pair, there is bound to result an achievement out of the ordinary. And yet, there are not a few voices as good as Christine Miller's. Many another artist has as dramatic a temperament as she. Just what it is that makes Miss Miller such a phenomenal success is difficult to describe, but it is the vague something possessed by only the world's greatest artists and which arouses their audiences even before the emission of the first note. Her unusual magnetism "got" her audience from the start and when in addition to this remarkably attractive personality was added the finest vocal work ever heard from a contralto in Macon, Miss Miller's conquest was complete. Whether singing the most dramatic aria, the most classical group of Lieder, the most rollicking character song or the weirdest symbolical fantasy, Miss Miller seemed to create the part to perfection, embodying each number with a living fire of emotional intensity as remarkable as her vocal perfection.—Macon (Ga.) Evening News.

Pupils Demonstrate Anne Griffiths' Pedagogic Gifts

Anne Griffiths' ability, both as a teacher of voice and as a director of oratorio, was shown to marked advantage on Wednesday evening, April 4, when Pergolesi's "Stabat Mater" was given its first Pittsburgh production. The work is written for women's voices, those participating being pupils of Miss Griffiths. There were solo numbers by Clara Huhn, Winifred F. Perry, Mrs. Wyatt Brown, Charlotte Wagner Ziegler, and duets by Miss Huhn and Mrs. Perry, Mrs. Brown and Mrs. Ziegler, Miss Huhn and Mrs. Ziegler, Mrs. Brown and Mrs. Perry, Rhoda Draper and Velma Kaster, Lena Powell, Mary Cornelius, Mary Lee and Mrs. Frank P. Montgomery helped to swell the choral numbers. Splendid tonal balance, excellent diction and enunciation worthy of special commendation were some of the many fine points wherein Miss Griffiths' fine training was in evidence.

Four "Soloists of Rare Merit"

"Soloists of rare merit," is the way the Watertown (N. Y.) Daily Times characterizes the artists who

at the performance of Handel's "The Messiah," given there under the direction of Brainard Treadwell. "Seldom has a quartet of such marked excellence been heard in Watertown," declares the Times and continues:

Dan Reddick, the tenor, is one of the best known oratorio singers in the country. Mr. Reddick's voice is of wide compass, at once

robust and lyric, and its quality was absolutely even throughout its range. He uses it with rare delicacy and it is a delight to the ear. Frederic Martin is a very capable bass. This veteran singer, who has sung in this oratorio over a hundred times, is an artist of rare worth. His voice is of ample range, it is exceptionally well schooled and he is a master at the art of phrasing. His enunciation is particularly clear and his fine presence adds much to the pleasure of listening to him.

Amy Ellerman, contralto, hardly needs an introduction to Watertown audiences. Her voice is of rich color and even tone throughout, and it was heard to its best advantage Thursday night. It has shown a steady improvement in the last two years, and her many friends in Watertown were delighted with its excellence.

Mary Hissam de Moss, soprano, is a newcomer to Watertown audiences, but she left a host of admirers. She has an even, sympathetic voice, excellent phrasing and tone quality, and her singing was very well received.

OBITUARY

James De Wolf Cutting

James De Wolf Cutting, banker and head of the firm of Cutting & Co., died April 17 at his home, 135 East Fifty-seventh street, New York City. Mr. Cutting was born forty-two years ago. He was a great lover of art and music and a director of the Philharmonic Society.

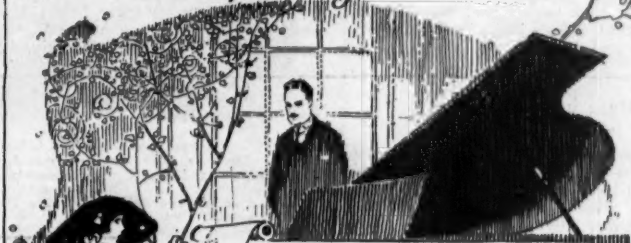
Clifford J. Werner

Clifford J. Werner, of Orange, N. J., widely known as a musician, died April 18 at St. Mary's Hospital in Orange, after an operation for appendicitis, at the age of thirty-one years. He is survived by his widow, a son and a daughter.

SWEATERS FROM MAKER TO WEARER

Ladies shetland worsted fancy knit sport sweaters, in Spring and Summer weight, direct from manufacturer, Angora brushed sailor collar, cuffs and belt. Colors: Copenhagen, Rose, Purple and Corn, trimmed with white. All sizes. Postpaid \$7.00. Satisfaction guaranteed. Send Cash, Money Order or Check addressed to Bee-Eli Trading Co., Inc., 621 Broadway, New York City.

Money refunded if garment is not up to your expectation.

The AMPICO
Reproducing Piano

The Recognition Test

If you are a concert-goer we propose this means of establishing to your own satisfaction the genuineness of the Ampico's achievement as a Reproducing Piano.

Go to the nearest Ampico dealer and ask to hear your favorite artist play a selection by your favorite composer.

Suppose, for instance, that you desire to hear a Liszt Etude played by Godowsky

While the Ampico is playing, ask yourself not merely whether you are hearing an artistic performance of the work. Ask yourself whether you are not actually hearing the artist. You will immediately recognize the touch, phrasing, rhythm, the color and all the subtle characteristics of the artist's playing.

The Ampico may also be used to play any 88-note roll, to which you may impart your own interpretation, and the piano itself is at all times available for hand playing.

THE AMPICO IN THE KNABE

Uprights \$1200 and \$1300 Grands \$1950

Convenient Terms of Payment
Pianos and Players in Exchange.

You may not have heard this wonderful Ampico. We would welcome your critical opinion of its artistic perfection. Daily Demonstrations in the Ampico Studio.

Knabe Warerooms
Fifth Avenue at Thirty-ninth St.



MUSIC AT THE FILMS.

Left to right: Reinhold Warlich, Elsie Behymer (seated), Capt. Schwartz, Henry Goldman, Elena Gerhardt, Mrs. Fritz Kreisler (seated), Fritz Kreisler, Mrs. Henry Goldman, L. E. Behymer, Hazel Eden.

A Musical Group at the Movies

L. E. Behymer, the Los Angeles impresario, reports: "I am sending you a picture of a very interesting party made up to escort Fritz Kreisler to the Universal moving picture studios here several days ago. It is not often you can get a group of artists in one party like our friends, Reinhold Warlich, Fritz Kreisler, Elena Gerhardt, and Hazel Eden of the Chicago Company, not to mention Henry Goldman, the New York banker, and his wife, and a musical office boy (myself), but we had a bully good time and introduced Kreisler and Warlich, the musical lions,

to quite a number of the other lions of the film stage as well as the zoo.

"I think, however, the greatest treat I have noticed in Universal City was the 200 or 300 employees who heard Mr. Kreisler play, during the lunch hour, in one of the big studios, and he was certainly the recipient of not only unstinted applause but the hearty appreciation of all, because very few of the film folks, when on detail, can get very far away from a plant to attend concerts. I find them, however, among our very best patrons. Some of them have been in musical comedy and grand opera and appreciate the art in others, hence this photograph."

Rosalie Wirthlin in Washington

Rosalie Wirthlin, contralto, achieved genuine success in her recent Washington, D. C., engagement (her second, with the Rubinstein Club), as may be seen by a cursory glance at the following press notices, which have such captions as "Miss Wirthlin Adds to Laurels," "Audience Charmed With Wirthlin Voice":

In Rosalie Wirthlin, contralto, of New York, the club presented a soloist whose beauty of voice and whose art sustained interest and admiration throughout her program. Miss Wirthlin was heard in two groups of songs and in the opera aria, "Adieu, forest," from Tchaikovsky's "Jeanne d'Arc." Her voice has a rare quality of sympathy and an evenness and ease of delivery that make her phrases as fluid as those of a violin. She had to repeat many songs, graciously turning to the chorus for some of them, and also gave several encores. The broadly sustained "Largo" of Caldara, that test of an artist, was given with admirable repose, disclosing as well the smooth, unchanging values of her entire range. But first, perhaps, of all were the French songs. . . . Many moods she touched, giving free execution and a climax in Gertrude Rose's "Dawn in the Desert."—Washington Times.

Miss Wirthlin, who sang with the club several seasons ago, added to the laurels won on the former occasion. Her voice is

uniform throughout its compass and her versatility of interpretation was demonstrated. . . .—Washington Star.

Miss Wirthlin has been heard here before, but gave even greater pleasure than ever. Her voice, of great depth, richness and power, has broadened and grown more smooth and more even since her last appearance. . . . She was gracious in repeating many of the songs in her two groups and sang three charming encores.—The Washington Post.

American Institute Recital

Sixteen numbers, containing piano, vocal and violin pieces made up a program of more than ordinary interest at the American Institute of Applied Music, New York, Kate S. Chittenden, dean, April 13. Of these the following played for the first time, with credit to their teachers: Marie Farley, Emma Gill, Katherine Hill, Edith Miller, Mildred Pyke, Eleanor DuBois, Lois Rogers, of whom it is a fact that Misses Pyke and DuBois have very musical natures. Misses Farley, Esther Eberstadt and Rogers play brilliantly. Mildred Deats has a lovely mezzo-soprano voice, and Hinkle Barcus' voice was espe-

cially good in a duet, sung with Miss Deats. Fred Connolly is a little chap of fifteen years or so, with marked talent. Rose I. Hartley, who has been heard many times at this institution, did excellent work in Beethoven's sonata, op. 53. Mildred Dewsnap has sung at these affairs, and appeared as she has many times previously. Judging by the applause, the audience appreciated the program more enthusiastically than usual.

In a Garden

(Written for the MUSICAL COURIER)

In the moonlight, Punchinello,
What white rapture lights your face!
All the garden's perfumed shadows
Sway in mystical embrace,
While the whispered song of lilies
Floateth soft as frailest lace.

Ah! my merry Punchinello,
Flames are mirrored in your eyes
From a hundred painted lanterns;
Once again you hear the cries,
"Bravo, bravo, Punchinello!"
As the poor mad fellow dies.

For a bravo, Punchinello,
To the crowd your heart you sold;
Lo, the wings of every triumph,
Once unfolded, Time will fold.
Ah! be merry, Punchinello,
You and grief are growing old!

In the garden, Punchinello,
Heaped on Columbine's soft bed
There were rose leaves drenched in moonlight,
There are lilies now instead.
And you lie alone and wonder
Whither Columbine hath fled.

Lonely, lonely Punchinello,
All the color and the rhyme
Of the old remembered music
In your dream's wild pantomime,
Sings and mingles with the measures
Of the lilies' silent chime.

DOROTHY G. DAVIS.

Max Jacobs Plays

Max Jacobs, the well known violinist and conductor, played several solos at a concert given on April 10 at the Hotel Ritz-Carlton, New York. Mr. Jacobs' numbers were Bach's "Air," the "Chanson Louis XIII" (Couperin-Kreisler), "Walther's Prize Song" (Wagner-Wilhelmj), "Aus der Heimat" (Smetana), and "Zigeunerweisen" (Sarasate). Mr. Jacobs, as usual, gave extreme pleasure to the audience through his fine musicianship, smooth tone, and brilliant technic. He was warmly applauded and had to respond to encores.

McCormack's New York Concerts, 1917-18

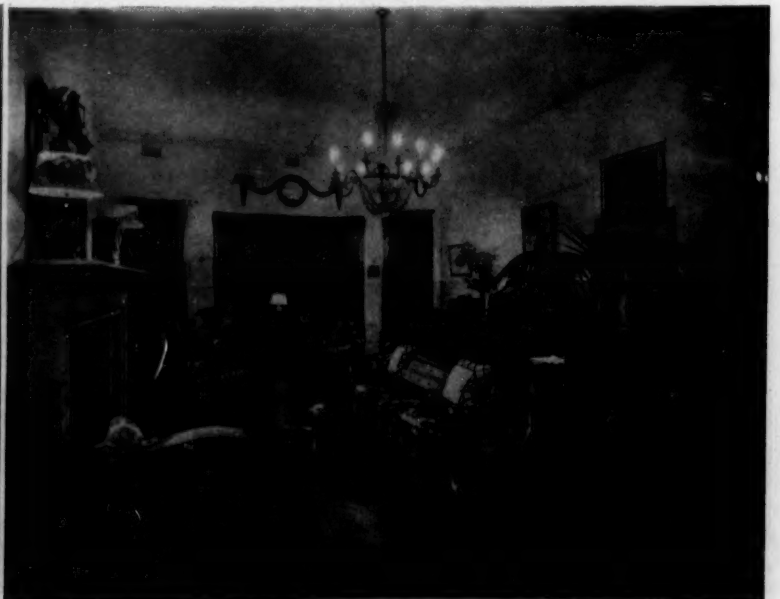
Carnegie Hall, though the largest concert hall in New York, has become altogether too small for the John McCormack concerts. The MUSICAL COURIER learns that in the season of 1917-18 Mr. McCormack will appear in his own New York recitals only at the Hippodrome and that Manager Charles W. Wagner has already engaged that great house for seven McCormack recitals.

Anderson Artists Booked

Dicie Howell, the lyric soprano, and Margaret Abbott, contralto, have both been booked through Walter Anderson, their manager, to sing at the New York State Agricultural School, Delhi, N. Y., on May 7. This concert, without the slightest doubt, will be an excellent one, for both Miss Howell and Miss Abbott are splendid artists.



A corner of Mme. Melba's bedroom.



A view of the drawing room.

MME. MELBA'S HOME, "COOMBE COTTAGE," VICTORIA, AUSTRALIA.

A Forsyth Pupil's Press Praises

Recently Jessie McAlpine, one of the artist-pupils of W. O. Forsyth, the Toronto pianist and pedagogue, gave a recital in that city and received exceptionally warm commendation from the local press. The Star called the young artist an "unusually poetical and remarkably brilliant pianist." The paper also alludes to her distinguished style, plastic and refined, and to her power and speed. The notice ends as follows: "A large audience was delighted with her fascinating playing, whether in passages of delicacy and lulling mood, or in those requiring depth of feeling, power and rhythmic decision."

The Sunday World comments:

Her playing was a true delight. When she plays, exquisite tones are drawn from the piano with such ease and beauty of style as to fascinate. Her touch is beautiful, graceful, commanding. She has temperamental bigness. She is thoughtful, poetic and highly imaginative. She reflects refinement, and does everything with consummate ease and freedom. She has extraordinary skill in pedaling, and produces charming effects thereby. Her singing tone is replete with lyric loveliness. What a future lies before her!

What Devoe Does for Detroit

Said a recent number of the Michigan Catholic of Detroit:

Detroit is the richer for having James Devoe as one of her active citizens. Mr. Devoe has "grown" up with this "Wonder City" the past five years. He is the one man responsible for giving the music lovers of Detroit opportunity to hear some of the world's greatest artists, both vocalists and instrumentalists. He fills the huge Arcadia with Detroit's best citizens, as easily as he smiles a welcome, and he is always generous with his kindly greetings. We believe Mr. Devoe is a bit proud of his success, as he has a right to be, and we are proud of him. Mr. Devoe sponsors John McCormack regularly and he it was who introduced Detroit to the latest world artist, Mme. Galli-Curci, the singer with the madonna like face. It is well that such efforts as those of Mr. Devoe are appreciated! It proves that Detroit has not gone altogether money mad and its citizens occasionally find time to patronize art and artists. No doubt the coming attractions will be as successful as those brought here the past several years. We hope so and we suggest that the thousands of young people studying in the music rooms of our respective academies be encouraged to attend these noteworthy events.

Elizabeth Parks' Recent Appearances

Elizabeth Parks, soprano, was heard in recital in Holyoke, Mass., March 28, with William G. Hammond, organist, Saturday afternoon, March 31, in Skinner Memorial Chapel, when she sang "I Know That My Redeemer Liveth," from "The Messiah," and "All in the April Evening," Dyack. Miss Parks sang at the Lindsburg Festival April 6, 7 and 8, twice in "The Messiah" and in a joint recital with Henry Weldon. April 13 she gave a program of songs at Dobbs Ferry, N. Y.

Meta Reddish Causes Sudden Uprush of Critical Thermometer

Evidently they like Meta Reddish, the American coloratura soprano of the Silingardi Opera Company, in San Domingo, where she has just been singing. The following is a translation—a little toned down if anything, certainly not exaggerated—of the gentlemanly murmurings of one of the San Domingo critics:

"Meta, the sweet Meta, the divine Meta, the celestial Meta, the unattainable Meta, the incomparable Meta (are there still adjectives?)—yes, the dear Meta!

"As for the public, it demonstrated eloquently its decided predilection for her, and a tribute of enthusiastic ovation was tendered throughout the representation. Espe-

cially after the duets with Rigoletto and the Duke and the aria "Caro nome," in which the divine Meta, the celestial Meta, the unattainable Meta, the incomparable Meta, the dear Meta, did prodigious and impossible things with her voice, with her sweet, divine, unapproachable, incomparable, dear voice."

Sybil Vane Scores at Benefit Concert

At the monstrous benefit concert, which was given under the auspices of the Musical Union of Women Artists, Christina Eymael, president, held at the Metropolitan Opera House on Tuesday evening, April 17, Sybil Vane, soprano, appeared on the lengthy program along with many famous operatic, dramatic and society folk, prominent among which were Enrico Caruso and Frances Alda of the Metropolitan.

Miss Vane, accompanied by the orchestra under the direction of Oscar Spirese, sang "Un bel di," from "Butterfly." Her voice could be heard in every corner of the house and at the conclusion of the aria a burst of applause swept through the audience. Many of the hearers were heard to remark that Miss Vane was an ideal "Butterfly" not only vocally but in size. Before the audience would



SYBIL VANE.

allow her to withdraw she sang as an encore Ivor Novello's "Keep the Home Fires Burning," which seemed to stir the patriotic instinct of the entire house. Clara Novello Davies, mother of the composer, accompanied at the piano.

Franken Musical Evening

Mme. Franken, the Rumanian pianist, assisted by her son Edgar, received a number of guests at their home on Saturday-evening, April 14. A delightful program was given during the evening by a number of artists, among whom were Betsy Lane Shepherd, Vera Coburn, Eleanor Altman, Louis Richling and Frances Goldenthal.

Mrs. Shepherd gave much pleasure with her beautiful singing of "Elsa's Traum," in which she was allowed to display all the lovely qualities of a voice that charms wherever she goes. Miss Coburn's contralto voice was one of rich quality, which she used with skill. Louis Richling and Eleanor Altman, pianist, added to the general enjoyment of the evening. Frances Goldenthal, a pupil of Kreisler, in a number of her master teacher's compositions displayed technique of a goodly nature.

One of the most successful features of the program was the Liszt "Rigoletto" paraphrase, played by Antoinette Franken. The number was one of the most satisfying on the program of her recent New York recital. An elaborate supper was served at the conclusion of the program.

Land Sings

Harold Land, baritone soloist, took part in a recital in Yonkers, April 14, singing so well that he was the feature of the affair. His numbers were "Pretty Creature" and "When Dull Care" (Old English), "Banjo Song" (Homer), and "Pipes o' Gordon's Men" (Hammond), and in both instances he had to sing an encore. "Deep River" was one of these. The humor of "Dull Care," the dramatic verve of "Pipes o' Gordon's Men," were brought out to the full by this young singer, who realizes his intentions in unusual degree. Tenderness and pathos are his to command, also, all going to make him one of the important singers of the day.

Not With the Bracale Company

By a slip of the pen, in a recent number of the MUSICAL COURIER, it was stated that Claudia Muzio appeared in Havana during 1916 with the Bracale Opera Company. Miss Muzio was not with the Bracale Company, but with a special company, of which Tullio Serafin was the conductor and Titta Ruffo Miss Muzio's co-star.

STANDARDIZING MUSIC TEACHING THROUGH

Rector System of Music Study

comprising 144 Lesson-Chapters compiled and edited by

HEINRICH VON STEIN

of the

Diesterweg Akademie, Berlin.

Twelve years of subsequent activity in America—concertizing, teaching and directing his nationally known Von Stein Academy of Music at Los Angeles, have fitted Mr. von Stein to understand the particular needs of serious American music teachers and students.

Rector System may be taught only by duly accredited teachers and schools.

POSITIVELY NO EXCEPTIONS.

Rector Study Specifications are definite, accurate and practical.

Rector Study Credits act as an absolute guarantee between pupil and teacher for completion of work according to standard.

Leonard Liebling, editor in chief of the MUSICAL COURIER, writes:

"The Rector System has been compiled with knowledge and thoroughness, handling with equal effect both the ethical and practical aspects of the subject of tonal pedagogy.

"Its particular feature is that it retains all the best points of the older schools of teaching and combines with them modern pedagogical discoveries.

"Your regulation of the credit method is a striking piece of skill and insight."

Rector System places the study facilities of the European Conservatory into the hands of all accredited teachers and their pupils.

For particulars address

Rector Publishing Co., 1924 So. Figueroa St., Los Angeles, Cal.

New York. London. Berlin.

KRANICH & BACH
Ultra Quality Pianos
Used and Endorsed by
Musical Artists Everywhere Including
HELEN WARE

Ending of the Operalogue Season

Messrs. Hubbard and Gotthelf will end their very successful Operalogue season on May 17. They left Boston April 3, after having given their one hundred and sixteenth Operalogue since their season began October 20. From Boston they went straight to Deadwood, S. D. There, on the evening of April 9, they gave "Pagliacci" and "Secret of Suzanne," with Gotthelf playing solos by Brahms, Chopin, Rubinstein, etc. From Deadwood the Operalogs journeyed to Moline, Ill., and on April 13 gave "Madame Butterfly" in the big High School Auditorium before an audience of over one thousand persons. The Operalogue was making its fourth appearance in Moline, the first one being given there several years ago. The latest Operalogue held in Moline was under the management of Thor Norberg, a young Swede, owner of a music store in Moline. Through his disinterested and whole hearted enthusiasm he has become one of the big powers in the musical growth of the city. He paid a liberal fee for the Operalogue, and gave the entertainment free to the public, his belief being that such an evening would increase interest in matters musical and ultimately help the patronage of his store and of the Victor records, of which he is the agent. However, he kept the records well in the background, merely playing a few of the best "Butterfly" disks while the audience was assembling. He had the women of the leading clubs cooperate with him in the securing of the audience, so that only those who were desirable along musical lines were invited. He plans a series of such entertainments, and while, of course, there is a business motive back of his plan, nevertheless it is refreshing to find a young man who is willing to pay several hundred dollars for an entertainment the immediate financial returns of which do not seem to be in direct sight. Mr. Norberg will soon have a store also in Rock Island, and plans one for Davenport.

On April 17 the Operalogs gave "Monna Vanna" in Muskogee, Okla., and from there they journeyed to Los Angeles, where a two weeks' tour of the Pacific Coast includes two performances in San Francisco, and then in cities as far north as Spokane, Wash. After the final Operalogue on May 17, Messrs. Hubbard and Gotthelf will end their season and go to Grossmont, in San Diego, for a summer of rest and study.

The 1917-18 season of Operalogs is being booked by Gertrude F. Cowen even more extensively than was the case during the present big winter of Havrah Hubbard and Claude Gotthelf.

William G. Hammond Songs

Sung by Leon Kourcik

April 3, at Memorial Hall, Brooklyn, Leon Kourcik, baritone, made his first Greater New York appearance in a song recital. Selections sung by Mr. Kourcik, called "The Bonny Fiddler" and "Three Men o' Merry," composed by Mr. Hammond, and also accompanied by him, were enthusiastically received and a repetition of the two songs was necessary before the audience was satisfied.

Composers to Attend Lockport Convention

One of the big days at the National American Musical Convention, to be held in Lockport from September 30 to October 6, will be Composers' Day, which is set for October 4. This will bring a notable gathering of America's famous composers who will hear their compositions and

songs played and sung by the greatest artists in America. Many of the composers are writing new songs which will be sung at the convention. Among those who have assured the directors of their presence are Fay Foster, Hallet Gilbert, Gene Branscomb, R. Huntington Woodman, Henry Hadley, Carrie Jacobs-Bond, Frank La Forge, Edgar Stillman Kelley, Arthur Hartman, Walter Kramer, and others.

Leginska and Starr to Play for Benefit

Under the auspices of the Elliott Chapter, Daughters of the British Empire, in conjunction with the American Red Cross, Leginska, the English pianist, and Evelyn Starr, the brilliant Canadian violinist, will give their services for a concert at the Brooklyn Academy of Music on Saturday evening, April 28. The close union of England and America in these times is further instanced by the offer of Mrs. Langstaff, president of the Daughters of the British Empire, of the use of her country home at Stony Brook, L. I., as an officers' convalescent home. This offer has already been accepted by the American Government. The program of this concert will be composed by popular request of numbers from the New York recital programs of Miss Leginska and Miss Starr, which have attracted the admiration of their audiences this season.

Lela Clarke's Last Musicales

Lela Clarke, the successful Brookline (Mass.) composer and singer, held the last musicale of the season at her home on Saturday, April 14. Miss Clarke played the accompaniments of Arthur Myers, the well known Boston tenor, who sang two groups of delightful songs, the composers being Handel, Dix and Salter. One of the most attractive features of his program was "To You," by Miss Clarke, which was given exquisitely. The song is a new one and received quite an ovation. Mr. Myers' voice is high and of beautiful quality, his diction being exceptional. Lillian Buxbaum, mezzo-soprano, contributed songs by Tosti, Manney, Bohm and Smith. Her voice is sympathetic and sweet. Mrs. Harry Hale and Warren Smith, composer, accompanied.

Clarence Bird Plays at

East Side House Settlement

Clarence Bird, pianist, was an important contributor to the artist programs given at the auditorium, East Side House Settlement, Seventy-sixth street and East River, New York, Sunday evening, April 15.

His numbers were: Sonata, op. 27, No. 2 (Beethoven); intermezzo, op. 116, No. 6, capriccio, op. 76, No. 2 (Brahms); G minor (Chopin); "To a Waterlily" (MacDowell); Hark, Hark, the Lark! (Schubert-Liszt); "Marche Militaire" (Schubert-Tausig). Max Helmer, violinist, and Vera Giles, accompanist, assisted.

Jenny Larson Charms Northampton Audience

Jenny Larson gave a recital in Northampton, Mass., on the evening of February 19, and received the following comment from the Northampton Gazette of February 20:

An exceptionally interesting song recital was given last evening by Jenny Larson, of New York City, who has recently returned from study in Germany and Sweden. Miss Larson has a brilliant soprano voice of exceptional quality and good range, and was warmly received by an appreciative audience. With the exception of a Verdi aria, and a group of well known English songs, the program was made up of Swedish folksongs, both early and modern. Miss Larson's interpretation was clever, her intonation good and her personality pleasing. She responded to repeated encores with Gilbert's setting of "Ah, Love, But a Day" and a song by Strauss.

Texas for Standardization

Sam S. Losh, one of the most prominent men in the musical circles in the State of Texas, addressed the following circular letter to the members of the Standardization Committee of the Texas Music Teachers' Association. As it contains much of general interest on the subject of standardization the MUSICAL COURIER reprints it.

In order to facilitate the work of the Standardization Committee of the Texas Music Teachers' Association, I am asking that you consider our work especially along these lines. You are not to consider that this is to limit your thought or actions, but to the end that we may all give some thought along the same lines.

Standardization serves two purposes—to protect the public and the profession. It can be reached through two channels, viz.: a public demand, and a professional demand. It can manifest itself in two ways: First, a standardization of equipment, which should be an essential aim; second, in a standardization of procedure, in which we are absolutely lacking.

Standardization within the profession can be obtained by a set of examinations to which we shall submit ourselves and be classified according to our training and the grade of pupils we handle. This is in effect in quite a few states and the matter of examination presents no difficulties that need give us much concern. To be effective, it should be widespread and must receive the unequalled support of our organization and as soon as possible be recognized by the State Board of Education. The difficulties lie in making the public recognize this standard, and to the best of my belief has resulted so far in little else than a sense of satisfaction to the one who has taken the examination. I am not convinced that in any place where it has been tried that it has materially bettered the condition of the good teacher or eliminated the charlatan.

A standardization of the public is possible, and to the mind of your chairman presents the most feasible and the quickest solution of the matter. We hear much said of high school credits for outside music study and it seems to be a need, but some thought along this line will reveal many unpleasant features of such a method. In the majority of cases the music credit will be the easiest credit that the pupil obtains and we will suffer in the estimation of educators accordingly. A solution of this matter would seem to be the following, which although radical is possible and just. Our Fort Worth high school has about eight hundred girls enrolled. At a low estimate, two hundred of them are, or have been, music students who have had at least two years of instruction in the rudiments. We propose to introduce into the high school a course in theoretical music to cover four subjects, history, analysis of form, harmony and counterpoint, to be given preferably in the last two years of the high school course. Harmony and counterpoint are exact sciences and have a wealth of text material available. History is as definite in music as in any other art, and analysis of form is essential to a complete understanding of music as a language. We would suggest the ignoring of technical work entirely in the matter of credits, as it can be assumed that the pupil would likely be studying with some private teacher at the time. At the same time, the theoretical training which they would be receiving would enable them to know an efficient teacher when they met one. The educated public demand would soon force the teacher to standardize.

The feature in which this plan differs from all others is in the ignoring of the performing ability of the pupil which is not strictly educational, and in emphasizing their theoretical knowledge. This should make a direct appeal to school authorities, since the work would be done under their immediate supervision.

I would suggest daily recitation under a department head who should be paid as much as any other department head. His salary should be from \$1,000 to \$1,500 per year. This would be possible at first only in the larger cities, but within a few years they would have developed enough high school graduates who would take a further short normal course to supply every high school in the state.

Helen Frances Chase Becomes Mrs. Bulgin

The marriage of Helen Frances Chase, pianist, accompanist and coach, to Arthur Ellwood Bulgin, a Western concert baritone, took place at West End Presbyterian Church, New York City, Wednesday, April 18. The newly married couple will locate in New York.

Spalding Plays at Big Benefit

The concert given by Albert Spalding at the Blackstone Hotel in Chicago on Monday, April 16, for the benefit of the American Hospital for Italian Wounded in Florence, Italy, was a tremendous success. The box office receipts were over \$2,000.

ROY DAVID BROWN

PIANIST

Assistant to the late EMIL LIEBLING

Lyon & Healy Building - - - Chicago

GRACE G. GARDNER

formerly Milan, London, New York

VOCAL INSTRUCTION

Pupils prepared for Opera, Concert, Oratorio. Special course in Tone-Placement, Respiration, Physical Development. Injured voices restored, cause demonstrated, defects remedied. Studio 508, Odd Fellows Temple, Cincinnati, Ohio.

MRS. CARL ALVES

C. WALDEMAR ALVES, Associate Teacher
Special Attention to Correct Voice Production
OPERA, ORATORIO AND LIKED
48 West 90th Street, New York
Telephone, Riverside 5228

REUTER

PIANIST

634 S. Michigan Avenue, Chicago

RIEGGER

SOPRANO

Concert - Oratorio - Recital

Exclusive Management, Annie Friedberg, 1425 Broadway, New York

Mme. Irene Pavloska

MEZZO-SOPRANO—RECITALS AND CONCERTS

For Terms and Dates Address:

HELEN L. LEVY 854 McClurg Bldg., Chicago

TAMS MUSIC

Circulating Library.

Excerpts, Concertos, Overtures,

etc. Orchestration for large or

small orchestras to rent.

Specialists in—Harmonizing, arranging, transposing, copying

A. W. TAMS MUSIC LIBRARY, Inc. 1809 B'way, N. Y. City

Zona Maie GRISWOLD

DRAMATIC SOPRANO, Concerts, Recitals, Festivals

TOURING THE SOUTH

Address all communications to

E. A. FIMMEN, 106 Morningside Drive, New York

Telephone Morningside 8905

N. Y. School of Music and Arts

RALFE LEECH STERNER, Director

Central Park West, Cor. 95th St.

Dormitory for out-of-town students Tel. 679 Riverside

MAX JACOBS

VIOLINIST—CONDUCTOR

The Jacobs String Quartet

New York Orchestral Society

Address 9 West 68th Street, New York.

Telephone 3970 Columbus

ROYAL CONSERVATORIUM of MUSIC in LEIPSI

Own building with one large concert hall and two small halls, also fifty teaching rooms. Founded by F. Mendelssohn-Bartholdy in 1843. Yearly attendance, 950 students of all countries. Students received at Easter and Michaelmas each year, but foreigners received at any time, in accordance with page 9 of the regulations.

The course of tuition includes every branch of musical instruction, namely: Piano, all stringed and wind instruments, organ, solo singing and thorough training for the opera, chamber music, orchestra, and sacred music, theory, composition, history of music, literature and aesthetics.

Prospectus in English or German sent gratis on application.

Director of THE ROYAL CONSERVATORIUM of MUSIC

DR. ROENTSCH

SONGS THAT SATISFY

The Singer As Well As The Audience

MR. PERCY HEMUS, Baritone, and MR. JOHN W. NICKOLS, Tenor

FIND pleasure and GIVE pleasure in singing

FLOWER RAIN

By Edwin Schneider.

A song overflowing with the spontaneous joy of living.

Other program numbers of Mr. Nickols are:

YOUR EYES

By Edwin Schneider.

Has the kind of "Song Personality" which succeeds with any audience.

HUSH THEE MY BABY

By Lola C. Worrell.

A simplicity—clear-cut and artistic—makes this song as suitable for the student as for the concert singer.

THE MOODS

Words by William B. Yeats. Music by Helen L. Birch. Unique in effect: thoroughly modern in words, melody and harmony.

Clayton F. Summy, Publishers

64 East Van Buren Street, Chicago

BUSH & LANE

The Style 16 Upright Grand Piano
with the Grand Tone

FACTORY, :: :: HOLLAND, MICH.

GUSTAV STRUBE

CONDUCTOR—COMPOSER—VIOLINIST
Care of Peabody Conservatory, Baltimore.

BUTLER

612 Fine Arts Building Chicago, Ill.

Chicago College of Music

ESTHER HARRIS, Pres.
All Branches of Music, Dramatic Art, etc.,
Free Catalog. 1416 Kimball Hall, Chicago

Ganapol School

OF MUSICAL ART 50 superior teachers
All branches taught
Detroit, Mich. Boris L. Ganapol, Director

GRANBERRY PIANO SCHOOL

Summer Term for PIANISTS,
TEACHERS,
ACCOMPANISTS
The Faelten System. Carnegie Hall, New York

ERNEST R. KROEGER

Director, Kroeger School of Music.
PIANO and LECTURE RECITALS
Musical Art Building, Saint Louis, Mo.

SOUTHERN UNIVERSITY OF MUSIC

353 Peachtree Street, Atlanta, Georgia
KURT MUELLER, Director
"THE SCHOOL OF HIGHEST STANDARDS"
All departments of music, elocution, public school music, etc. Large chorus, complete orchestra, 91 affiliated schools and teachers. Students registered from all parts of United States and from foreign countries.

CHICAGO INSTITUTE OF MUSIC

Walter Spry, President
Kurt Mueller, Director
Effective April 1st
COLUMBIA SCHOOL OF MUSIC
Clare Osborne Reed, Director
The courses and curriculum will be under the direction of
COLUMBIA SCHOOL OF MUSIC
Clare Osborne Reed, Director
809 S. Wabash Avenue Chicago

CHAPMAN GOOLD

SOPRANO
Address
226 West 78th St., N. Y.
Telephone 4789 Schuyler

SWEET

Teacher of George Fergusson, Berlin; King Clark, Paris; Dr. Carl Dufft, N. Y.; Gen. Dixon, Toronto; Shannah Cumming, Katherine Bloodgood, Florence Mulford, Viola Gillette, Maude Berri, Jeannette Fernandez, Edith Miller.
SPECIAL OPERATIC TRAINING (INCLUDING ACTING).

Europe offers no better instructors than

The College of Music of Cincinnati

Under the following members of its Faculty

Albino Gorno	Lillian Kreimer	Adolph Stadermann
Louis Victor Saar	Lino Mattioli	Arnold J. Gantvoort
Romeo Gorno	Lillian Arkell Rixford	Wm. M. Knox
Fred'k J. Hoffmann	Louise Doti	Irene Gardner
Adele Westfield	Giacinto Gorno	Joseph O'Meara
Mary Venable	Walter Werner	Walter Gilewicz
Ottillie H. Dickerscheid	Ignatz Agiewicz	Hans Schroeder
Louise Church	Emil Heermann	

SEND FOR CATALOG AND BOOKLETS TO THE COLLEGE OF MUSIC
OF CINCINNATI, OHIO

LONGY SCHOOL

102 Hemenway Street, Boston, Mass.

FLETCHER-COPP

Lecturer on Inventive Musical Ability of American Child
Fletcher Music Method
31 York Terrace - Brookline, Mass.

CONCERT DIRECTION HERMANN WOLFF

The World's Greatest Musical Bureau
Germany: Berlin W 9, Linkstrasse 42 II
Cable Address: Musikwolff, Berlin
Proprietor and Manager of the Philharmonic Concerts, Berlin; the new Subscription Concerts, Hamburg; the Beethoven Hall, Berlin.
Representatives of more than 400 artists, including D'Albert, Ysaie, Ansoerg, Thibaud, Kreisler, Sembrich, Riser, Van Rooy, Heikking, Carreno, and many other celebrities. Also manager of the Berlin Philharmonic Orchestra and of Arthur Nikisch.
Principal Agency for Music Teachers

REINDAHL VIOLINS



AND BOWS, VIOLAS
AND CELLOS

Artists know the rarity of violins whose tones are "sweet" from lowest G to A in altissimo. You know how much you desire a violin whose tone qualities are distinguished in power, intensity, brilliance, evenness, sympathy, perfection of open fifths, stopped fifths, thirds, octaves, clear harmonies, pure pianissimo tones, distinct arpeggios, distinct in shake, trill and staccato, and without quickly responsive to bow-pressure from real pianissimo to fortissimo. If you do not possess such a violin, you will be interested in a booklet—"An Artist's Touch"—which I will gladly mail you FREE, and which contains opinions from world famous artists who use REINDAHL VIOLINS.

Violins sent to responsible persons, on trial, for comparison with other new or famous old violins. If desired, gradual charge accounts opened.

KNUTE REINDAHL, Mesona Drive, R. F. D., No. 3
Madison, Wisconsin
(Formerly Athenaeum Bldg., Chicago)

WING & SON, WING PIANO

A musical instrument manufactured in the musical center of America for forty-four years

Factory and Offices Ninth Ave., Hudson and 13th Streets, New York

Chicago Musical College

624 S. MICHIGAN BOULEVARD (51st Season)
DR. F. ZIEGFELD, President Emeritus FELIX BOROWSKI, President CARL D. KINSEY, Manager

STRASSBERGER CONSERVATORIES OF MUSIC

ST. LOUIS, MO. (Three Schools)

The Indianapolis Conservatory of Music

430 NORTH MERIDIAN ST.

Music, Dramatic Art, Dancing, Modern Languages, School of Opera. Ideal Residence Department for Young Ladies. Positions secured for qualified pupils.

The Most Rapidly Growing School of Music in America

Catalogue and Circulars mailed on request. Pupils may enroll at any time.

INDIANAPOLIS, IND.

CONSERVATORY OF MUSIC

306 MADISON AVENUE, Near 42nd Street, NEW YORK
Empowered by law to confer Diplomas and the Degree of Doctor of Music.
DIRECTORS: CARL HEIN, AUGUST FRAEMCKE.
Instruction in all branches of music from first beginning to highest perfection.
Thirty-eight of the best known and experienced professors.
Free advantage to students: Harmony lectures, concerts, ensemble playing, vocal sight reading.
SEND FOR CATALOGUE.
TERMS \$10 UP PER QUARTER

CINCINNATI CONSERVATORY OF MUSIC



ESTABLISHED 1867
50TH YEAR. CLARA BAUR, Foundress.
Conducted according to methods of most progressive European conservatories.
Elocution—MUSIC—Languages
Faculty of International Reputation.
Exceptional advantages for post-graduate and repertoire work. Department of Opera.
Ideal location and residence department with superior equipment.
Students may enter at any time.

For catalogue and information address Miss BERTHA BAUR, Directress.
Highland Avenue and Oak Street Cincinnati, Ohio

THE AMERICAN INSTITUTE OF APPLIED MUSIC



(THE METROPOLITAN COLLEGE OF MUSIC)

212 West 59th Street, New York City

Complete Courses in Voice, Organ, Piano, Stringed Instruments, Public School Music; Theoretical and Historical Branches.

31st Season, October 2nd, 1916

Send for circulars and catalogue

JOHN B. CALVERT, D.D., Pres. KATE S. CHITTENDEN, Dean

Atlanta Conservatory of Music

THE FOREMOST SCHOOL OF FINE ARTS IN THE SOUTH

Advantages Equal to Those Found Anywhere

GEORG FR. LINDNER . . . Director

Peachtree and Broad Streets

Atlanta, Georgia

ARTHUR
FRIEDHEIM
LISZT

THE
GREATEST
INTERPRETER
OF

Studio: Steinway Hall
Management, Paul Syden
61 East 53rd St., N. Y. City

THE STEINWAY PIANOS

(GRAND AND UPRIGHT)
Are Everywhere Known As

THE STANDARD PIANOS OF THE WORLD

FACTORIES:

Ditmars Avenue Riker Avenue
NEW YORK

AND

St. Pauli, Schanzenstrasse, 20-24 - - - HAMBURG

Warerooms: { Steinway Hall, 107-109 East 14th Street, New York
Steinway Hall, 15-17 Lower Seymour St., Portman Sq., W., London
Jungfernstieg 34, Hamburg, and
Budapesterstrasse 6, Berlin

And Represented by the Foremost Dealers Everywhere

STEINWAY & SONS

Mason & Hamlin

"THE STRADIVARIUS
OF PIANOS"

The most costly piano in the world

PRINCIPAL WAREROOMS AND FACTORIES

BOSTON

New York Warerooms, 313 Fifth Avenue

KRANICH-&-BACH

*Ultra-Quality PIANOS
and PLAYER PIANOS*

Established 1864

ENDORSED BY MUSICAL ARTISTS EVERYWHERE

New York City

SCHOMACKER

Established 1838 in Philadelphia

A Leader for 79 Years -:- Schomacker Piano Co., Philadelphia, Pa.

The
Name **Sohmer**



on a piano is a guarantee of quality;
a synonym for artistic excellence.

For forty years the Sohmer family
have been making Sohmer pianos.

To make the most artistic piano
possible has been the one aim, and
its accomplishment is evidenced by
the fact that:

*There are more Sohmers in use in the Metro-
politan District than any other artistic piano.*

SOHMER & CO., 315 Fifth Ave., NEW YORK

Autopiano

is known throughout America and Europe for its
artistic qualities as a Piano, and its durability and
excellence as a Player Piano.

THE AUTOPIANO CO.

Factory and General Offices:

12th Avenue, 51st to 52d Street, New York

